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ABSTRACT

The seven units in this second supplement to "Thematic Units" focus on communication skills, offering English teachers contemporary plans for teaching writing, listening, persuasion, and reasoning. The units were selected for their humanistic approaches to student language learning, combining English instruction with topics in the humanities. Each unit contains comments from the teacher who developed the unit, an overview of the unit, general objectives, evaluation methods, daily lesson plans and activities, study guides, resource materials, and other appropriate suggestions and attachments. The topics of the units are the school system, logic, nostalgia (studying the popular culture of a past decade), futurism as a framework for composition instruction, advertising, politics, and law and justice. (RL)

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Thematic Units in Teaching English and the Humanities

Second Supplement

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**Edited by Sylvia Spann
and Mary Beth Culp
Committee on Thematic Units**

**National Council
of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801**

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Committee on Teaching Thematic Units in English and the Humanities, 1979

Mary Beth Culp and Sylvia Spann, University of South Alabama, *Cochairs*
Betty Blanchard, McGill Toolen High School, Mobile, Alabama
Jane S. Everest, McGill Toolen High School, Mobile, Alabama
Marilyn D. Kahl, Bassett High School, LaPuente, California
Kay Kimbrough, Arnold School, Mobile, Alabama
Zora M. Rashkis, Chapel Hill Schools, North Carolina
Helen F. Wood, Mobile Public Schools, Alabama
Jonathan Swift, Stevenson High School, Livonia, Michigan, *ex officio*
Paul O'Dea, NCTE Staff Liaison

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Preface

It has been a decade since we began collecting thematic units. And though the concept was not new to teaching then, it was enjoying a revived popularity. English was being touted as the performing art of the academic disciplines. In fact, the inaugural Secondary Section National Curriculum Conference, held April 27–29, 1973 in Cincinnati had as its theme, Teaching English—a Balancing Act. The theme was intended to imply the image of the English teacher as a center ring performer who walks the tightrope across conflicting philosophies and demands. Arthur Daigon, writing in the November, 1973 *English Journal* set up the metaphor of English as a three-ringed circus. In Daigon's view "the behavioral objectives-accountability movement is the counter-offensive of the educational and political right, and it will ultimately be rejected and abandoned as a time-wasting, obstructive, unnatural approach totally in opposition to what should be happening in the minds and sensibilities of both students and teachers" (p. 1122). English teachers throughout the nation's schools agreed.

However, sometime in the mid-seventies the general citizenry took a hard line stand toward education and demanded that teachers get out of the entertainment business and back to the puritanical approach to teaching and learning. In the clearest terms the edict was "No fun." The old ethic "If it's pleasant it can't be worth much" was resurrected as dogma.

Sentient educators searched for ways to enlighten the incognoscenti. "Look," we said, "we *are* teaching basic skills. The emphasis is still there. Here's how we do it." And we cited the litany of behaviors that lead to developing reading, writing, listening, and speaking skills, using materials and activities that are stimulating and interesting to a notoriously bored generation of adolescents.

But, in spite of the profession's position on accountability and the fervent attention to basic skills, the administrations of public school systems, state legislators, local school boards, and parent organizations provided the strength for the ultimate implementation of the practices many educators regarded as anathema.

NCTE held firm in its commitment to the humanistic values and goals of teaching and acted as a forum for worried English educators. The SLATE position statements on such issues as "What are the 'Basics' in English" (August, 1976), "Minimal Competencies and Measures of Competence" (December, 1976), and the "back-to-the-basics" series published during the summer and early fall of 1976 provided cogent, rational information on critical concerns of the English profession as well as specific strategies for action on the part of teachers who wished to counter the unacceptable policies being established in their school systems.

All the while, English educators in teacher training programs juggled their convictions and the realities of the public school classrooms until many, in dismay, felt compelled to prepare their students to write behavioral objectives, lesson plans for grammar drills, and units on writing the five paragraph theme. They referred to audio-visual materials, creative dramatics, popular culture, and creative writing as a quixotic curriculum.

We began the 1980s as people who have cut our losses and our hopes. Kenneth Kantor describes English teaching at the end of the '70s in the September, 1979, *English Journal* ("The Revolution a Decade Later: Confessions of an Aging Romantic"). "The events of the '70s have taken their toll on English teaching. Faced with problems rising from censorship, accountability, lack of discipline, community pressures, administrative regulations, in short, the need to maintain control, order, and the status quo, teachers can hardly be expected to speak and act in other than careful and conservative ways. It takes a good deal of courage these days to try to connect English with the real world" (p. 31).

We are now sensing a retrenchment, though; a summoning of courage among us. There is a growing resentment toward the monotony of basics study, and teachers are returning to activities that encourage students to clarify values, explore ideas, practice decision-making, analyze concepts, and make intelligent judgments. We hear regularly from teachers who are using *Thematic Units* and who convey their appreciation for the ideas in those publications. The attention to the basic elements of the communication process, which the public tends to equate with diagramming sentences, word attack exercises, vocabulary sheets, workbooks, and objective tests, has forced teachers into a desperate search for fresh approaches. The value of the thematic structure depends entirely on the creativity of the teacher who constantly searches for new perspectives.

The seven units in this second supplement to *Thematic Units* focus on communication skills. Plans for teaching writing, listening, persuasion, and reasoning emerge from new themes that we hope will appeal to students as well as their teachers.

Sylvia Spann
Mary Beth Culp

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School Days

Unit Plan by Sandra Baum

Sandra Baum has taught speech and English in the public schools in Nassau County, New York. She is presently department chairman of English at a junior high in Oceanside, New York. She is a graduate of Queens College and Adelphi University. She is currently completing her degree in administration at Hofstra University.

Teacher's Comments

This unit grew from the many conversations I had with ninth grade students over the course of twelve years. Whenever we would "rap," both in class and out, the conversation would inevitably turn to school. And why not? This is how we spent the greater part of our days. This is what we lived and shared. For all of us school is the universal experience. For ninth graders, school often becomes the focus of life: their parents stress the importance of it; it is where their friends are; their perception of the world is shaped by their experiences there; it is the scene of their triumphs and catastrophes.

At the same time I was struck by how little the students knew of the school system as an entity. They were rarely aware of what other junior high schools were like. They often had little opportunity to meet and speak with the people who ran their school. They were unaware of the large body of literature devoted to the experiences of school.

The unit proved to be exciting for them and for me. I discovered how vividly they remembered what happened to them in school. I saw their wide-eyed delight as they visited schools lavishly appointed or run as "open classrooms." I also noticed their reappraisal, often positive, of their own school. It was a joy to watch them question the administrators who visited their classrooms. They were surprised but heartened to learn that student standards for evaluating teachers were very similar to the criteria administrators used. I learned that like teachers, students want humane, meaningful education which gives them marketable skills. They want a stable, productive educational environment. Most of all they want schools where "truth" reigns.

Overview

This unit was designed to raise the students' consciousness of the dynamic forces present in schools and of the student's role in the educational process. It examines the role of the three major groups: staff, students, parents. It gives the students an opportunity to experience and evaluate alternatives in school facilities and organization. It exposes the student to varied teaching styles: large group, small group, open classroom, individualized learning. Through the immediacy and relevancy of school as a topic, the unit attempts to develop language arts skills. It is interwoven with a strong strand of reading and writing skills.

General Objectives

The student:

1 improves ability to read, write, and speak before a group;
2 becomes aware of the components of the learning process and which of these are variable;
3 becomes aware of the effect of educational goals on the design of learning situations;
4 becomes aware of what can be done to create a more productive learning situation;
5 becomes aware of different philosophies of education;
6 develops a more positive attitude toward school.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 quality of written assignments;
2 book report on extra reading;
3 quality of class discussion of reading assignments;
4 performance on test on reading assignments;

5 quality of oral report based on school visit;
6 quality of design of project;
7 knowledge of teaching skills demonstrated by lesson presented to class;
8 score on pre- and posttest of attitude survey;
9 students' evaluation of unit.

Materials

Poetry

"Lies," Yevtushenko, Yevgeny, *Man in the Poetic Mode,* Evanston, Ill.: McDougal, Littell, 1970.
"Gee, You're So Beautiful That It's Starting to Rain," Richard Brautigan, *Love,* Evanston, Ill.: McDougal, Littell, 1972.
"My Kind of School," Raymond Teeseteskie, *Poetry Lives* (orange level), Evanston, Ill.: McDougal, Littell, 1975.

Books
(Outside Reading)

Sylvia Ashton-Warner, *Teacher*
E. R. Braithwaite, *To Sir, With Love*
P. S. Craig, *You're Not Listening*
Sunny Decker, *An Empty Spoon*
James Herndon, *The Way It Spozed to Be*
James Hilton, *Goodbye, Mr. Chips*
Bel Kaufman, *Up the Down Staircase*
John Knowles, *A Separate Peace*
Herbert Kohl, *Thirty-Six Children*
Jonathan Kozol, *Death at an Early Age*
Mary MacCracken, *A Circle of Children*
Esther Rochman, *The Angel Inside Went Sour*

Mature Reading

R. Anderson, *Tea and Sympathy*
A. S. Neill, *Summerhill*
Muriel Spark, *The Prime of Miss Jean Brodie*

Film

Soviet School Day, Bailey Films (CBS Educational Publishers, Division of CBS, Inc., 2211 Michigan Ave., P.O. Box 1795, Santa Monica, CA 90406), 1968.

Periodicals

"Barbarino's Girl" teleplay from "Welcome Back Kotter," Scholastic *Scope* (April 20, 1976), p. 10.
"Compulsory Education: Why?" Scholastic *Scope* (March 3, 1977), p. 1.

Short Stories

Nathaniel Benchley, "Father's Day"
Ray Bradbury, "All Summer in a Day"
Shirley Jackson, "Charles"
Alice Munro, "Day of the Butterfly"
Richard Revere, "Wallace"
Jesse Stuart, "The Split Cherry Tree"
John Updike, "Tomorrow and Tomorrow and So Forth"
Kurt Vonnegut, Jr., "The Lie"

Prose

Alfred Kazin, "From the Subway to the Synagogue"

Cassette Tape Recorder and Tapes

Daily Lesson Plans and Activities

Advance Preparation

Five field trips to alternative schools should be planned to take place simultaneously. Choose schools different in organization and facilities. Include parochial, private, traditional, open, special education, vocational, senior high schools, institutions of higher learning. Try for as much diversity as possible. Plan to use staff that students may not ordinarily have contact with: reading teacher, psychologist, administrator, guidance counselor.

Lesson One: What Do You Think of This School?

1. Distribute School Attitude Survey (see Attachments). Have students take and analyze survey: How negative are you to school? What are the weakest areas in your school? Are other schools like this?
2. Explain the purpose of the field trip—to observe alternatives in schooling—and the importance of covering all alternatives. Distribute a description of the five school alternatives for the field trip and ask that each student indicate a preference.

Assignment. The First School Experience. Read "Charles" by Shirley Jackson. Answer study guide questions (see Attachments).

Lesson Two: Some Things About School Never Change

1. Show film, "Soviet School Day." Discuss how the school is like ours.
2. Read "From the Subway to the Synagogue" by Alfred Kazin from *A Walker in the City*, Harcourt, Brace & World. Discuss what is the same about your school and this New York City school in the 1930s.
3. Try to elicit from class what is eternal in schools, as bubble gum in the water fountains, thinly ruled record books, yellow test paper, cleaning up "accidents" (keep discussion focused on elementary school).

Assignment. Read "All Summer in a Day" by Ray Bradbury. Answer study guide questions (see Attachments).

Lesson Three: First Schools

1. Form groups on the basis of where students attended elementary school.
2. Read questions on your old school and answer them. Try to recall as many details as possible. Discuss the good old days at ———. Keep notes of this discussion. (See My Old School in Attachments.)

Assignment. Read "Day of the Butterfly" by Alice Munro. Answer study guide questions (see Attachments).

Lesson Four: Capturing the Way It Was

1. Hand out Steps to Writing Essay on My Old School. (See Attachments.)
2. Students start writing in class.

Assignment. Complete essay at home if necessary.

Lesson Five: Like a Pro

1. Discuss what to observe in schools on field trip.
2. Discuss how to evaluate a school. (See Observation Form for School Visit in Attachments.)
3. Finalize field trip plans.

Lesson Six: Field Trip

While students are out on field trip, transform the classroom into a reading lounge and open classroom. Remove all desks, replace with pillows and rugs.

Lessons Seven and Eight: Experiencing an Open Classroom

1 Groups report on school visits, discuss evaluations, and make comparisons.
2 Discuss what is variable in learning situations.
3 Discuss effect of room design.
4 Choose and distribute books for outside reading.

Lesson Nine: School as a Socializing Process

(room is back to normal)
1 Discuss the events in "Charles," "All Summer in a Day," and "Day of the Butterfly."
2 What happens as individuals enter school society?
3 How do students normalize "deviants"?
4 What happens when a teacher tries to interfere?
5 Why do students try to "normalize" others?
6 Should students do this?

Assignment. Read "The Split Cherry Tree" by Jesse Stuart. Answer study guide questions (see Attachments).

Lessons Ten and Eleven: On the Other Side

This is a multi-activity lesson with eight learning centers which are fully equipped so that student groups can move independently from one task to the other. The activities are not sequential.

Task 1
1 Read short selection from "Welcome Back Kotter," Scholastic *Scope* (April 20, 1976), pp. 10-12.
2 As a group discuss and record what you admire in Kotter as a teacher.

Task 2
1 Examine four facsimile report cards:
    a all excellent grades, poor conduct;
    b all excellent grades except for two "minor" subjects;
    c all excellent grades except one poor grade;
    d all excellent conduct but barely passing grades.
2 Discuss and record as a group how parents would respond to these report cards and why.

Task 3
1 Distribute copies of three poems: "Gee, You're So Beautiful That It's Starting to Rain" by Richard Brautigan, "Lies" by Yevgeny Yevtushenko, and "My Kind of School" by Raymond Teeseteskie in *Poetry Lives* (orange level), McDougal, Littell, 1975.
2 Each group member designs a poster for the poem that has the most appeal.
3 Each group selects the poster and poem that best expresses what school should be like.

Task 4
1 Listen to a tape recording of three situations a teacher faces. (Teacher may make the cassette tape or have students make it.)
    Case 1—a student who has such poor personal habits that the rest of the class is disturbed.
    Case 2—a student who is not in the teacher's class but whom the teacher observed cutting school to go to lunch.

Case 3—a student who is getting excellent grades but whose health is endangered.

2 Discuss as a group what you feel would be an appropriate teacher response to each situation. Record your work.

Task 5

1 Prepare an outline of four types of students presented in "Point of View" (KT060), Scholastic Magazine and Book Service, 1973:
Type 1—a marginal student dropout.
Type 2—an average student who has heavy home responsibilities.
Type 3—a "brain" who is a loner.
Type 4—a student who is a popular cheerleader, president of student government.

2 Discuss and record as a group which type of student a teacher would prefer and why.

Task 6

Complete open-ended statements about students, teachers, parents. Discuss as a group.

1 A sign of a good teacher is ——.
2 A good student usually ——.
3 Parents who —— help their kids in school.
4 I find —— helps me to do better in school.
5 I wish teachers wouldn't ——.
6 The class I learned the most in was —— because ——.
7 An indication of a poor class is ——.
8 When a student fails it's because ——.
9 A good homework assignment is ——.
10 At least in this school they ——.

Task 7

1 Distribute copies of Compulsory Education Law briefs—"Compulsory Education," Scholastic *Scope*, March 3, 1977.
2 Read two briefs and judge's decision.
3 As a group discuss and record the answer to: Parents should be allowed to educate their children at home when ———.

Task 8

1 Present to the group a list of topics which are frequently on the agenda at faculty meetings.
   a How can we improve reading skills?
   b How can we improve performance on standardized tests?
   c How can we stop noise and student traffic in halls during class?
   d What can we do about students who arrive late and unprepared for class?
2 Ask the group to rank problems in order of importance and to present their solution to one of the problems.

Assignment. Read "Tomorrow and Tomorrow and So Forth" by John Updike. Answer study guide questions (see Attachments).

Lesson Twelve: Are Teachers Human?

1 Discuss "The Split Cherry Tree" (by Jesse Stuart) and "Tomorrow and Tomorrow and So Forth."
   a Do teachers need student approval?
   b Are teachers aware of student reaction to them?

- c Can teachers observe students' attitudes and preparation?
- d Can students observe teachers' attitudes and preparation?

Assignment. Complete book report. Follow guide on Book Report given in Attachments. Due on date of Lesson Fourteen.

Lesson Thirteen: Hiring Teachers

1 Distribute resumes of candidates who have applied for teaching positions in the district—the district office will give you old ones.
2 Invite an administrator to the class to:
  - a explain hiring procedures;
  - b review candidate resumes with the class and have the class rank them;
  - c rank them from an administrator's viewpoint and explain criteria.
3 Leave time for an open discussion with the administrator and the class on school procedures and problems.

Assignment. Complete book reports.

Lesson Fourteen: Creating Better Schools

1 Collect book reports.
2 Distribute and explain Project Suggestions in Attachments.

Assignment. Have each student choose and work on a project.

Lesson Fifteen: Planning a Lesson

1 Demonstrate and present a format for a lesson plan. (See Lesson Plan Proposal in Attachments.)
2 Divide the class into groups of three.
3 Announce a "teaching contest"—the group that elicits the highest performance from the class on the spelling words they teach wins the contest.
4 Choose randomly from a grade-level spelling list; assign five words to a group.
5 Have groups meet to plan and prepare lessons.

Assignment. Read "Wallace" by Richard Revere. Answer study guide questions (see Attachments).

Lesson Sixteen: How to Bug Teachers

1 Discuss "Wallace."
  - a How do teachers' attitudes toward students limit a student's performance?
  - b Should students accept teachers' evaluations of them?
  - c What are ways students can bug teachers?
  - d Why do students bug teachers?
2 Have groups meet to plan lessons.

Assignment. Read "The Lie" by Kurt Vonnegut, Jr. Answer study guide questions (see Attachments).

Lesson Seventeen: Parents in School

1 Discuss "The Lie."
  - a Should parents have expectations for children in school?
  - b Should schools maintain standards and exclude those students who don't measure up?
  - c Should parents express opinions about schools and teachers to their children?

Lesson Eighteen: Student Teaching

1. Have student groups present their lesson; after each group presentation a test is given and a class average is determined.
2. Select the group that was most effective and discuss what were the best teaching techniques.

Assignment. Read "Father's Day" by Nathaniel Benchley. Answer study guide questions (see Attachments).

Lesson Nineteen: Parents at School

1. Discuss "Father's Day."
   a. Should parents visit school?
   b. What are effective ways for parents to help you achieve in school?
   c. Should teachers make home contacts?
2. Collect projects.

Assignment. Study all reading selections for examination.

Lesson Twenty: Report Cards for All

1. Give unit test on reading selections. (See Test on Class Readings in Attachments.)
2. Give attitude survey; again, compare scores.
3. Distribute student evaluation of unit. (See Attachments.)

Attachments

School Attitude Survey

This is designed to measure attitudes about pupils, teachers, instruction. It was part of a doctoral project and was graciously donated by Dr. Ira Sarison, an Assistant Superintendent of Schools. It is not a test; it simply lists a series of statements about your school. Read each one and decide whether you agree or disagree with the statement. If you agree put an A in front of the statement; if you disagree put a D in front of the statement. Please be as frank as you can. You will probably agree with some statements and disagree with others.

Do not answer the way you *think* you should, but do answer the way you *feel*.

— 1 There are more audio-visual materials available at this school than at the average school.
— 2 If there were more clubs here, this school would be a friendlier place.
— 3 All my teachers know me by name.
— 4 I look forward to Friday afternoons because I won't have to go to school for two days.
— 5 Our library is not a friendly place.
— 6 Most of my friends go to the same school that I do.
— 7 Most of my teachers laugh at my mistakes in class.
— 8 I'd rather go to this school than most.
— 9 This school has helped me develop hobbies, skills, and interests that I didn't have before.
— 10 Most of the students here aren't very interested in how the school athletic teams do.
— 11 Most teachers here help me feel comfortable and at ease in class.
— 12 Often I'm afraid that I'll do something wrong at school.
— 13 There is too much emphasis on the three "R's" at this school and not enough opportunity for students to develop their own interests.
— 14 This school has just about the right number of students in it for me.
— 15 Teaching is just another job to most teachers at this school.
— 16 I would not change a single thing about my school even if I could.
— 17 Our homework assignments are fair and reasonable.
— 18 Sometimes I'd just as soon eat lunch by myself, rather than with some of the other students here.
— 19 Most teachers at this school don't have any "teacher's pets."
— 20 If it were possible, I'd transfer to another school.
— 21 Often I do more work and do it better than someone else, but I don't get any better grade for it.
— 22 The older children at this school are very friendly toward the younger ones.
— 23 The teachers here are more interested in keeping the school bright and shiny than in helping the students.
— 24 I am proud of my school.
— 25 At this school we can take subjects like typing, shop, and music which are of special interest to us.
— 26 I wish I went to a school which has fewer students than this one.
— 27 Most of the teachers at my school are very friendly and understanding.
— 28 I get scolded a lot at school.
— 29 Sometimes the assignments we are given are not very clear.
— 30 There is a lot more "school spirit" here than at most schools.
— 31 There is not a single teacher in my school to whom I could go with a serious problem.

— 32 I am lucky that I get to attend this particular school.
— 33 My teachers use a lot of books, references, and audio-visual materials to help me learn.
— 34 I wish the other children at this school were friendlier to me.
— 35 The principal and the teachers here are properly appreciative when a student has done something outstanding.
— 36 There is a lot of time wasted at this school.
— 37 The textbooks used at this school are pretty dull and uninteresting.
— 38 I have many good friends at this school.
— 39 Teachers do not seem to understand the needs and problems of the students here.
— 40 Each morning I look forward to coming to school.
— 41 Our library is well stocked with good books and reference materials.
— 42 There is no place in this school for a student to be alone to think through a problem.
— 43 Students here pretty much get the grades they deserve.
— 44 Many of my friends would like to go to another school instead.
— 45 The school work is too hard at my school.
— 46 I don't like most of the other students at this school.
— 47 Too many of my teachers are mean or unfriendly.
— 48 I am ashamed of my school.

Record:
Number of positive responses: ——
Number of negative responses: ——

Break down by areas:
1 Quality of instruction and materials ____________________
2 Relationship with other pupils ____________________
3 Teacher/student relationship ____________________
4 General feeling about attending school ____________________

Study Guide to Assigned Readings

Section I—Students

1 "Charles," from *Currents in Fiction*, p. 216.
  - a What did Laurie behave the way he did at school?
  - b What are some of the things that the teacher did that are typical of the way teachers react in school?
  - c What are some of the things that Charles did that are typical of the way students react in school?
  - d What is Laurie's relationship to Charles?
  - e What do you remember about kindergarten?

2 "All Summer in a Day," from *Currents in Fiction*, p. 237.
  - a What is the major conflict in this story?
  - b How do the children act toward Margot and why?
  - c How do you feel about the behavior of the other kids?
  - d What does the ending mean?

3 "Day of the Butterfly," from *Traits and Topics*, p. 114.
  - a What are some of the things that Myra does to make the other kids dislike her?
  - b What is the result of the teacher's plea and why?
  - c What makes the children change their attitude toward Myra?
  - d Why is the narrator displeased with Myra's gift?
  - e Would the kids in your school act the way the kids in this story did? Explain.

4 The "Split Cherry Tree," from *Points of Departure*, p. 18.
  - a Where was this class located and what were the students like?
  - b Why was the boy's father coming to school?
  - c What changed the father's mind about school?
  - d What do you think the boy's thoughts were throughout this story?

Section II—Teachers

5 "Tomorrow and Tomorrow and So Forth," from *An Overpraised Season*, p. 115.
  - a What are some of the things the teacher does that reveal he knows his students?
  - b What are some of the things that his students do that reveal the students' knowledge of the teacher?
  - c What are the things that the teacher did that made you angry?
  - d Why did Gloria write the note?
  - e What is the teacher's reaction to the note?
  - f What is the teacher's reaction to the story the other teacher relates?

6 "Wallace," from *Traits and Topics*, p. 101.
  - a What was the narrator's attitude toward teachers before he met Wallace?
  - b What was Wallace's attitude toward teachers and how did he show it?
  - c How would you evaluate the net effect of Wallace on the narrator?

Section III—Parents

7 "The Lie," from *An Overpraised Season*, p. 15.
  - a What are the Remenzels like?

- b Why do they want their son to go to Whitchill?
- c Are their reasons educationally sound?
- d Why can't their son go to this school?
- e Why won't their son tell them?
- f If you were the admissions director, why wouldn't you make an exception in this case?

8 "Father's Day," from *An Overpraised Season,* p. 141.

- a What is the occasion for Mr. Adam's visit to school?
- b Why is Mr. Adam waiting anxiously?
- c What does Mr. Adam think his son will say? Compare this to what his son says.
- d What would you have said in that situation?

My Old School

Directions:

1 Please form groups on the basis of where you attended elementary school.
2 As a group discuss and answer as many of the questions below as you can regarding your elementary school.
3 Be sure all of you keep notes of this discussion. You will need them to do your school essay.
  a How many floors were there in the building?
  b What were the numbers of the rooms and their locations?
  c Describe the principal's office, supply closet, nurse's office, gym, auditorium, lunch room, water fountain, lavatory, library.
  d How were the desks arranged? Describe the desks.
  e What did the room smell like on a rainy day? Hot day? Winter day?
  f What color were the chalkboards? Chalk?
  g What was on the teacher's desk?
  h What was the temperature of the room?
  i What sounds could you hear?
  j What kind of record book did the teacher have? What kind of pen? What was on the report card? What color was the report card? Did it come in an envelope?
  k Describe the grading system.
  l What were the decorations in the room?
  m What equipment was in the room? Projector? Overhead? Pointer? Big easel? Large-line paper? Maps? Animals? Plants? Projects?
  n What did the principal look like?
  o Who was the custodian?
  p What did the teacher look like? Feel like? Smell like?
  q What were the books like? Describe the color, feel, smell.
  r Where did you hang your coat?
  s Where was the flag?
  t How did you start the school day?
  u What did the test paper look like?
  v What were your favorite places in school?
  w What places were scary and why?
  x What were the songs you sang?
  y What did you do in the assembly?

Steps to Writing Essay on "My Old School"

Today work on your own:

1 Review all the answers to the questions on your old school.

2 What is the central feeling you had when you thought about your old school?

3 Now let us begin as Alfred Kazin did. Fill in one of the two sentences below. This will be the first sentence of your paper. Remember you want to give your reader the feeling you get when you think of your old school.

  a All my early life is recalled when I pass the building. The sight of the school fills me with ——.

  b All my early life is recalled when I pass my grade school. I can still recall ——.

4 Now go back to all the details you listed on the school questionnaire. Select those details that will help you describe the feeling you get when you think of your old school. Do not include any details that will not help you capture that feeling. For example, if you want to prove that the feeling was fear, do not describe the wonderful birthday cupcakes. List details below:

  a
  b
  c
  d
  e
  f
  g
  h
  i
  j
  k

  List any new details you just thought of:

  a
  b
  c
  d

5 Arrange these details in a pattern as to:

  a building and facilities
  b teachers
  c instructional materials
  d other students

6 When you start to write, tell your impressions in the first person. For example:

> The school was extremely warm. I can still remember the steam on the windows. When I entered the building, I felt as if I was entering the cave of a smoking dragon. . . .

Observation Form for School Visit

Directions: Answer all the questions below as completely as you can based on what you observed on your school visit. A paper covering as many of the items listed as possible is due the day after the visit.

1 What was the school building like?
  a appearance of the classrooms
  b auditorium
  c gymnasium
  d cafeteria
  e library
  f shops
  g art and music rooms
  h science laboratories
  i resource centers
  j swimming pools
  k theaters
  l television and recording rooms
  m outside areas—tracks, fields
2 What facilities does this school have that you'd like?
3 What facilities do you feel this school lacks?
4 What are the hours for students who attend this school and how are their schedules made up?
5 How long are classes?
6 Are the students allowed to leave and enter school freely?
7 What are the courses offered which are the same as your school?
8 What courses are offered which are different from your school?
9 Who attends this school? College bound? Career bound? Special education students?
10 Describe the class you observed.
  a subject of lesson, size of class, appearance of room, equipment in room, other points
  b briefly describe activities which took place
11 What do you think this school wants to prepare its students for?
12 How does this school differ from yours?
13 What are some observations about what you wish your school had or did?
14 What are some of the strengths of your school as compared to the school observed?

Book Report

Directions: Your report should be written in paragraph form. Comment on as many items as you can from the list below. Be sure to use *examples from the book to clarify your comments,* and feel free to add any information about this book that you think might be appropriate.

1 Describe the type of student referred to in the book.
2 What kind of school was described in the book? Where was the school located? What was the philosophy of the school toward students? Subjects?
3 What kinds of teachers were in this school?
4 What was the major problem of this school and was it solved successfully or not in your opinion?

5 Why would you like to attend this school?
6 In your opinion what were some of the approaches to problems that you approved of? Why?
7 What were some of the ideas expressed that you disapproved of and why?
8 What did you learn about school from reading this book?
9 What techniques or ideas mentioned in this book would be appropriate for your school?

Project Suggestions

1 Design a school. Be sure to have a drawing or a scale model of your school. Include a floor plan and explain why you chose to lay out the school the way you did. Be sure to label clearly what the areas are to be used for.
2 Prepare an interview form for a new teacher. [Explain the criteria you would use to judge the applicants. Also indicate whether you plan to have the candidate do a demonstration lesson and what you might look for in such a demonstration.]
3 Outline a problem we have in this school and how you would solve it. Be sure to list any of the staff you would go to for help.
4 Attend a school board meeting and report what the procedures are, who sits on the board, what the agenda was.
5 Design a new room environment. Explain the advantages of your plan. Be sure to include a model of your classroom and the equipment you want in it. Also describe what subjects it would be used for.
6 Create a bulletin board display on goals of school, resources of school, problems of school, what your school offers, effective techniques in teaching, what school is, what a teacher is, what students are.
7 Meet with and interview an educator. Be sure to prepare questions in advance. Be sure you cover the philosophy, the techniques, the problems, and the rewards of his or her job.
8 Prepare an effective study guide to improve a student's grades in this school.
9 Prepare a guide to the services this school offers for students who have problems.
10 Write out what courses you would offer and why in this junior high school. This is called a curriculum; therefore, write a junior high school curriculum.
11 Prepare a new report card form which you feel more accurately describes the student's performance. Also explain any disadvantages of the present report card format. Be sure to include a paper that explains your proposal.
12 Do a research paper that covers an earlier period in education.
13 Attempt any project that you feel is valid, but please consult the teacher before you begin.

Lesson Plan Proposal

Names of students in group:

1
2
3

Subject of lesson: Describe what you plan to teach.

What are your goals? What do you expect students to be able to do after your lesson?

How do you plan to interest students in your lesson?

What is the step-by-step procedure?

What equipment will you need and use?

How will you know students have learned what you have taught?

Test on Class Readings

Directions: Choose one of the statements below and write a well-developed paragraph on it. Be sure to support ideas by referring to events in the stories we read.

1 Often when we read stories about school we realize that everyone goes through the same experiences. Choose one of the stories we read that expressed some of your feelings and experiences at school. Be sure to mention the incidents that reminded you of yourself and tell why what happened to you was similar to what you read.

2 Some of the stories we read tried to describe the feelings parents had about their children and school. Pick one of these stories and explain what you thought the parents' attitudes were and whether you felt the actions of the parents were helpful. Be sure to support ideas by reference to events in the story.

3 Sometimes the lessons we learn in school come from other students. Mention a story we read where this was so. Be sure to outline the lesson learned and what events led to this.

4 Many of the stories we read described teachers. Choose a story which helped you understand teachers better. Be sure to mention what you learned about teachers and refer to the events in the story that led to these insights.

Student Evaluation of Course

This is one of the ways I plan to evaluate this course. Please fill out the items below as objectively as you can.

1 Below are the goals I set for this course. Please circle any goal which you feel was not achieved.
  a Student will have an opportunity to practice reading skills.
  b Student will have an opportunity to practice writing skills.
  c Student will have an opportunity to practice speaking skills.
  d Student will become more aware of the possible variations in schools, methods, courses.
  e Student will become more aware of what a good learning situation is.
  f Student will become more aware of the part the individual student plays in achieving a good learning situation.
  g Student will develop a more positive attitude toward school.
2 Below is a list of learning assignments and activities. Circle any item which should be omitted next year.
  a school description
  b school visit
  c outside reading
  d project
  e school attitude survey
  f hiring of teachers
  g station lesson, multi-activity lesson
  h open classroom demonstration
  i teaching contest
  j Soviet school film
3 Below is a list of short stories we read. Circle any you feel should be omitted next year.
  a "Charles"–Shirley Jackson
  b "All Summer in a Day"–Ray Bradbury
  c "Tomorrow, Tomorrow, and So Forth"–John Updike
  d "Day of the Butterfly"–Alice Munro
  e "Wallace"–Richard Revere
  f "The Split Cherry Tree"–Jesse Stuart
  g "The Lie"–Kurt Vonnegut, Jr.
  h "Father's Day"–Nathaniel Benchley
4 Please list any book which you feel should be omitted from the outside reading list, or add any book title you feel should be included in the reading list.
5 Was the teacher helpful and available if you needed her?
6 Should the course be given next year?
7 Any additional comments or suggestions.

Teaching Logic

Unit Plan by Sam Ansell

Sam Ansell, a graduate of Washington & Lee University with a major in Philosophy, teaches English at Fairhope Middle School in Fairhope, Alabama. A recent winner in the Alabama State Poetry Society contest, Mr. Ansell emphasizes composition, literature, and grammar to advanced students, while helping to develop fundamental writing skills in those less skilled. He was named the Outstanding Graduate Student in Education at the University of South Alabama last year.

Teacher's Comments

Frequently ignored, the study of logic deserves better than it gets. If at some point in secondary education we fail to introduce reasonable thought and its study into the curriculum, surely we have failed to prepare students with a sound basis for the decision-making processes they will utilize as adults. With the emphasis on oral communication intensifying every year, I believe we now have an opportunity to teach logic and to provide praxis in an appropriate manner and with supervisory approval—not disinterest. My immediate purpose in this unit on logic then, is to prepare students for more such study in advanced grades and to introduce young minds to abstract thought. I have taught the unit in a class of superior eighth graders, and the results were gratifying: the students were interested, eager, curious, and challenged. They were also extremely proud of new skills and knowledge and intimidated their teachers and parents with their logical prowess at the slightest hint of a fallacious statement.

The unit is appropriate for *advanced* eighth graders in an English, Speech, or Social Studies class or for high school students. For reasons of deficient conceptual development and of relatively limited attention span, the eighth grade marks the earliest point this unit should be attempted. Especially for children, logic is a complex subject requiring concentration and abstraction; the teacher should be ever mindful of these demands.

Overview

This unit is *not* a complete study of formal logic. It is, however, an introduction to the logical world through the window of traditional informal fallacies. The unit does not and should not include inference patterns, symbolic logic, validity, truth tables, or other inappropriate aspects of formal logic; but the informed teacher with an exceptionally able and motivated class may successfully add a lesson on syllogisms as an aid to argument paraphrasing. Some middle school classes have also studied formal logic to some extent, but success has been problematical. (See Bibliography.)

What this unit does is to single out reason, focus on it, and force the students to use it in both oral and written exercises. The primary vehicle in such exercises is the informal fallacy, four of which the unit covers. Others may be added when appropriate, as the Supplementary Activities suggest. These four fallacies are common, not overly complex, and provide a firm basis on which to build other reasoning units—especially in the study of communications. On one level the fallacies form for the students an example of the nature of conceptual skill and reasoning, i.e., the thinking process. On a more concrete level they are useful tools in and of themselves for clear thinking; they remain readily identifiable in the world of media and interpersonal and group communication.

The unit proceeds from the simple to the complex, and it may take three weeks to teach—or more. It involves much group work, some role playing and creative dramatics, and a great deal of participation from all class members. One of the hallmarks of this unit is that the teacher should present the lessons, as much as possible, with an *inductive* approach. Some pedantry is unavoidable, but the students should discover themselves the essence of logical thought. How unreasonable to "instruct" one in the use of reason! Therefore, you will find the term *inductive* used frequently in the following lessons.

For those teachers not grounded in the study of logic, Latin, or philosophy in college or graduate school, this unit presupposes nothing. Answers to the exercises require only common sense, but do not be surprised at the time it may take some students to climb these conceptual walls. For example, Lesson Five may take some students up to three days. Do not proceed from one lesson to another unless you are sure the majority of students have mastered the preceding. And do not take lessons out of sequence. Each builds on the lesson before and prepares for the succeeding.

General Objectives

The student:

1 uses logic in problem solving;
2 understands the force of reason vs. emotion;
3 recognizes persuasive techniques;
4 evaluates arguments logically;
5 applies logic skills in listening;
6 demonstrates logic skills in selected student activities;
7 improves conceptual abilities;
8 appreciates the value of reason.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 class participation;
2 written assignments;
3 checklists of knowledge;
4 rating scale of skills;
5 written tests based on given activities. (See Lesson Nine.) It is recommended that formal evaluation occur after Lessons Four, Six, Eight, and Ten, but each class differs, and possibly more or fewer formal evaluations may be appropriate. When the unit is over, have the students evaluate it themselves.

Materials

See Bibliography for sources of some benefit in supplementing the teacher's own creativity. No audiovisual materials are available (e.g., tapes, filmstrips, etc.) because of the paucity of work done in this field; hence, with the exception of a tape recorder, equipment is not required. Current magazines and newspapers (especially Letters to the Editor) are the best sources of fallacies.

Daily Lesson Plans and Activities

Lesson One: Introduction to the Unit

In order to prepare the students for the complexities of logic, some simple activities to demonstrate raw reasoning and conceptualizing are appropriate.

1 On ten slips of paper write the following statements, one for each slip. Make four sets of slips for the class. Do not number or letter or sequence in any way.

Appoint new cabinet heads and staff before inauguration.
Take a much needed rest after months of work and worry about public acceptance of your policy announcements.
Reflect on what you now know about defense matters, foreign policy, and current governmental operations.
Get inaugurated.
Get informed on defense matters, foreign policy, and current governmental operations. You, as President, now require all the specifics.
Read news accounts and opinions about your recent announcements

concerning defense matters, foreign policy, and current governmental operations.

Look around the White House with your spouse and get an idea of where everything is—including a close inspection of your office.

Announce to the public your decisions about defense matters, foreign policy, and current governmental operations.

Meet with new cabinet members and staff and discuss what to do about defense matters, foreign policy, and current governmental operations.

Have an election victory party.

Divide the class into four groups and give each a set of the preceding statements. Tell them to organize the statements by some order as if one of the group had just been elected President. Let a member of each group present the final order after ten minutes. Allow each group's representative to defend its sequence.

Through class discussion, the students should perceive that logic is the ingredient of the sequence they agree makes the most sense. For example, ask, "What is it that is better about that group's order of events? Why is it better? What makes it that way? What quality does that group's order have that yours misses?"

2 As practice in moving from the concrete to the abstract, the students individually arrange, in order of increasing abstraction, the following two groups of statements that you will have on a handout (from S. I. Hayakawa, see Bibliography):

Group A

1 Joe keeps all our household appliances in working condition.
2 Joe is a mechanical genius.
3 Joe is very handy with tools.
4 Joe is a 100 percent real American boy.
5 Yesterday Joe replaced a burned-out condenser in the radio.
6 Joe is awfully useful to have around.
7 Joe keeps that radio in working condition.

Group B

1 Children are just a lot of trouble.
2 Little Johnny is a darling child.
3 The population of this country will double in thirty-five years.
4 All of my boys will get the best education possible.
5 The period of dependency on parents is longer for human infants than for any other life forms.

Now let the students discuss the answers and explain in their own words why some statements are more abstract (are more of a conclusion) than others and how they arrived at the final sequence.

3 Now that the students are aware of reason (logic) and have had some practice in abstraction, reinforce what they have just experienced and have them participate individually in this exercise:

Say, "I shall give you an *A* in this class for the six weeks if you can make 12 × 12 equal 101. On a piece of paper explain how you can do that. If you can, I shall award you an *A*." Discuss now with the class why such an operation is impossible, no matter how much we may want it to be possible. Explain the power and hold that reason has over us. Try to bring out these points as inductively as possible, but whether successful or not in this method, be certain the students grasp the import of reason.

Lesson Two: Reason's Effectiveness in Truth Seeking

Again, it is important that the students begin logic study with as little didacticism and as much inductive learning as possible, for learners deal with abstractions such as logic best when firmly grounded in their own experience. That is why role playing is the learning tool for this lesson.

1 After appropriate review of the previous lesson and after some preliminary exercises to warm up the students for role playing, divide the class into their four groups and let them creatively dramatize one of the following themes with one half of each group espousing the thesis, and one half controverting it:
   - a People from New York City are, and let's admit it, rather unpleasant.
   - b Your school grades really are good indicators of how smart you are.
   - c When you come right down to it, the most important subject in school is mathematics.
   - d We all know that the school will do nothing that will keep Oscar, the bully, from punching us out when he wants to.

   Let the students role play for ten minutes. Then give them two or three minutes to catch their breath, but allow no analysis of what has just taken place. If you must maintain absolute silence with their eyes closed for some seconds, do it. Now, announce to the groups that the roles are switched, to begin anew. Allow the same number of minutes. When the activity is over, give students time to regain their own identities and to resume their normal place in class.

2 With the students out of their roles and back in their seats, discuss inductively with them the following:
   - a What did reason tell you about the truth of the points of view you were arguing?
   - b Was the person who was most emotional right?
   - c Were this a debate, why would the person using reason probably win?
   - d Was it difficult to divorce emotion from reason? For example, even right now do you not still believe in your heart of hearts that school grades *do* indicate how smart you are?
   - e If you have to find the truth of something, would you want reason as a partner, or emotion? Why?
   - f Do scientists use emotion as a truth-seeking tool in their experiments?
   - g Who was closer to the truth, Columbus who had read reasonings about the shape of the earth, or the ignorant sailors on his ships who were extremely fearful of falling off the edge?

Lesson Three: Recognizing Persuasion

After having the students arrive at some conclusions about logic, its power and nature, it is time to acquaint them with the situations they later will interpret using this new tool. The intent of this lesson is to inform students of just how pervasive arguments (in the logical sense) are. Nearly every working hour someone is persuading us to act or think in a certain manner, and the learners should be intensely aware of this.

1 Have the students cut out ten items from the day's newspapers or magazines which seek to persuade us in some way or another. Ask the class to make suggestions as to exactly where such items may be found. Many

items will be advertisements, but encourage examination of letters to the editor, editorials, and commentaries, too.

2 Have the students write down five items from radio or television they have heard or seen in the past week. No advertising allowed for this assignment—which in itself is a testament to how pervasive advertising is. Make this point to the students if they cannot reach it themselves through discussion. Have the students identify examples from television, e.g., local news editorials, commentaries on the nightly news, etc., for practice before attempting the assignment.

3 Have the students write about three instances of persuasion they have experienced during the past week, exclusive of newspapers, news magazines, radio, or television. None of these will be read aloud if some are hesitant about it, but encourage all to select incidents they may share with the class.

The teacher may use all or some of the above activities. They may be assigned all in one night, some to be done in class (from memory), and some at home; but doing them all over two or more days will be most beneficial. Students should share their work with the group or with the class as a whole if time allows.

Lesson Four: The Fallacy, an Introduction

With this lesson the students begin their travel into the heart of logic. Because the preceding lessons have established a basis for them, review the exercises and what they have shown so far. In this lesson it is critical for the students to comprehend that a fallacy is a *mistake* in reasoning—that because of the error, truth is not the product of the discussion. Although apparently persuasive, an argument really is not (or should not be) persuasive if it has a fallacy in it. Beginning with this lesson the teacher should also advise the students that from now on they will call any discussion, any editorial, any persuasive item an *argument*. Advise them that this is a formal term and does not necessarily mean that someone is violently and loudly angry. They should also realize now that *logic* is merely organized reason.

1 On the board write (or make a handout):

Item A	Item B
23 × 46 × 3.98 = 4210.74	"What Mary says is dead wrong." "How do you know?" "Are you serious? No one likes Mary."

Have students form their groups again. Their task is to determine what both items have in common after careful examination of the two items. Have them discuss what they have discovered (or have them write it on the handout); after five minutes the representative for each group should announce what the group has found. Note: be sure to follow good group practice and not allow the same person always to act as representative; allow each group to select its leader; but, if it is constantly the same individual, tactfully arrange for someone else to assume the responsibilities.

2 Now that the groups have reported that both items contain mistakes, lead the class into inductive discussion of the errors:

a What exactly went wrong in the math problem?

b Is there something really wrong with the statements about poor Mary? What?

- c Does logic tell us that sufficient evidence exists to affirm that Mary has erred?
- d Is it possible that Mary really is wrong?
- e What exactly does logic tell us about the discussion? What exactly do we know?

3 As a concluding activity for this lesson, sum up what the students have learned by informing them that we call mistakes in logic *fallacies.* In the succeeding lessons, the students will learn to recognize common fallacies and even to give them special names because they are so common. Tell them that in the next lesson we shall begin by naming the mistake or *fallacy* in the discussion about Mary.

Lesson Five: The *Ad Hominem* Fallacy

This begins the actual study of specific logical fallacies. How easily the students master *ad hominem* is a good herald of how they will do in the following lessons. *Ad hominem* is in many ways the most difficult for students to master but the easiest to apprehend superficially because it deals with people's personalities, in which most students of this age group have a compelling interest. This is also the fallacy that they will most frequently experience with their schoolmates. Use *ad hominem* to maintain interest and self-confidence, but do not be disappointed if the more subtle examples elude them. Before moving on to the succeeding lessons, be certain the students have grasped this fallacy.

1 Review what conclusions the groups reached about the "Mary" item in the preceding lesson. Through class discussion, lead students to see that the argument reduces itself to

Mary is wrong because I do not like Mary.

2 Ask the class, after placing *ad hominem* on the board, if anyone knows what language the phrase is in. Ask if anyone knows what *ad* and *hominem* mean. Do this by suggesting English words with *ad* and *homo* in them—as you would in vocabulary building exercises. Teach them inductively that the fallacies have been around as long as man has communicated and that the Greeks and Romans even put their own names to the more common ones. Therefore, all the names of the fallacies the students will learn will have Latin names. *Ad hominem* is the first to learn, and that is what they are going to do now.

3 Explain that the argument about Mary is fallacious, that it is *ad hominem.* Have them divide into groups and work out a rationale as to what exactly the nature of the fallacy is—mindful of the fact that the name means, as they now know, "to the man" in Latin and that the Mary argument commits this fallacy.

4 Have the group representative report the group's explanations after ten minutes. Guide the class discussion about the results of the group interpretations around to the correct definition: the *ad hominem* fallacy occurs when *someone states that a person's views are mistaken but offers as evidence nothing but what amounts to a criticism of the person.*

5 Ask the class as a whole if it can think of further examples of the fallacy heard at school or at home. The teacher must be very careful at this point to help the class understand that it is still a reasonable thing to criticize someone, e.g., Hitler was a bad person. But logic tells us that one may not offer as proof that a person is wrong about something only

statements which are an attack on that person, no matter how well deserved the attack may be. To clarify this, have the students in groups ponder the following arguments. Which are fallacious? Which are not?

a Hitler said people would be happier if they were more self-reliant, but I can't agree with him. I mean, look at the type of fellow he was.

b The editors of *Time* say we do not need another weapons system, and we totally disagree because the Soviets have developed three new systems in one year!

c Horace and Willie saw Ichabod cheat, but I don't think Ichabod did. Everyone knows Horace and Willie would lie about the temperature outside.

d Well, the *Washington Post* came out in favor of Kennedy for President. They're really wrong. What a liberal rag that paper is! I wouldn't subscribe to it were it free for ten years.

6 Have the class members go home and cut out, write down, or make up five examples of *ad hominem* fallacies which they will present to the class on the following day.

7 After the students have demonstrated thorough mastery of *ad hominem*, you may choose to explain that the fallacy works in reverse, too. For example, "Joe Namath says Ace Panty Hose are great; well, I really like old Broadway Joe—he must be right." Have the students select advertisements, etc., which demonstrate the reverse fallacy.

Lesson Six: The *Ad Populum* Fallacy

The *ad populum* fallacy (literally, "to the people") is the perfect antidote to the strenuous preceding days. The students are now in tune with fallacies and have had practice in spotting them. *Ad populum* reinforces their burgeoning critical thinking abilities without the strain of *ad hominem.*

1 As you did in *ad hominem,* develop an understanding of the Latin name first.

2 Introduce the fallacy by generally asking: What exactly is the purpose of a pep rally? After the students have discovered that its purpose is to raise emotions in support of the team, ask them:

> Suppose you were transferred to another school in the county. After some weeks getting used to your new school, there is a pep rally for *their* football team. Is your old area's football team now worthless because you are on the other side of the fence? Wouldn't you think so after participating in the rally?

Write the following three points on the board, and have each student pick a partner for a discussion of these points, keeping the pep rally example in mind:

a Does emotion make an argument right? Why not?

b Is some team, organization, state, etc., right because you are loyal to it?

c If you had stated the problem given some days ago with the wrong answer more loudly and emotionally than anyone else, would you have been correct?

3 Ask some of the class members what conclusions they have reached about the preceeding statements. Help them understand that any *reasoning which relies solely on emotion* is the *ad populum* fallacy.

4 Read to them any emotional speeches currently available as examples. (See Bibliography for an excellent source.)

5 Have them find or write their own examples of *ad populum* and present them to their groups. Have each group select what it feels is its best example of the fallacy and present it to the class.

Lesson Seven: The *Tu Quoque* Fallacy

This fallacy ("you also") the students generally find the most facile simply because they have committed it so often themselves.

1 To begin, review the reasons for the Latin names; review the fallacies so far studied; review the power of reason/logic in the search for truth. Ask the students to define *fallacy*. One of the most effective learning tools for the students in such a complex subject is constant review *back to the inception of the unit*. This keeps the unit in perspective.

2 Distribute the following handout to the class:

> And now there are a few things I want to say about what my opponent has been saying about me in this campaign. As you know, since he has been bleating it all over the news media, Mr. Flint has charged that I have used in this race illegally acquired funds. Well, how should I respond to something like that? Not only is using illegally acquired funds contrary to law, but also it is immoral. This is a race to see the best man win, not the wealthiest. And that is why I truly regret to say that in reply to those charges I must make it known to the press and public that I have information that the money Mr. Flint has for his campaign has been illegally acquired.

Have the class in their groups reduce the above response to one sentence. Let each group's representative deliver the sentence to the class after five minutes. Discuss which is the best and why.

3 While the students are still in their groups, let them discuss any error in reasoning they believe the response makes. Be careful to make this as literal as possible. Introduce this inductive process with such queries as, "If you were a reporter seeking the truth, would you accept the politician's statement? If so, why? If not, why not?" Have the students compose responses to your questions; let the groups share the responses. Select the most appropriate ones.

4 Now place *tu quoque* on the board, translate the Latin for them, and let the students discover on their own that the fallacy name fits the situation they have just reviewed.

5 Ask them to write down at least five examples of *tu quoque* they have experienced in the last two weeks. Share these in groups.

6 In groups let the students role play a group of reporters and a sly official, etc. Or let the group enact a parent coming home to find the house a wreck. Trying to determine what happened, the parent runs into charges and countercharges from the two children. Follow the accepted pattern of role-playing: warm-up activities, the role, then a period of time to allow disengagement.

7 Caution the class that the heart of *tu quoque* is that it avoids the issue, but that, in fact, the countercharges must also be dealt with. It is not that we are going to ignore the politicians' counterclaims, but that we shall carefully consider the charges as they occur.

Lesson Eight: The *Post Hoc, Ergo Propter Hoc* Fallacy

This, the last of the fallacies, is to most adults the one found most frequently. Simply stated, *post hoc* is the fallacy of affirming a causal relationship between two events which *seem* related (statistically or otherwise). The name in Latin means "after this, therefore because of this. . . ."

1 Give the students (on handouts or orally) any barrage of events:
  a The rain in Wisconsin was 12 percent above normal last year; there was a 12-percent increase in automobile accidents last year also. Watch out for rain!
  b My uncle, who suffered from a lung disorder, moved to the piney woods of Texas. After two years he was much better. Piney woods can cure anything.
  c Milk consumption in Oregon was up 4 percent last year; so was jogging. Jogging is great for the milk industry.
  d Every time I cut the grass, it rains. Don't you know it'll rain this afternoon: I just finished the lawn.
  e In every state whose police cars have red lights there were no indictments of sheriffs last year, according to an AP survey. However, those whose police cars have blue lights last year had a greater than normal rate of prosecutions of county sheriffs. This year I am glad I am moving to a state where they use red lights.
2 Let the class brainstorm in groups about the above. Tell them there is definitely something incorrect or fallacious about every one of the above. Let them distill the fallacy as best they can from the examples. Compare group analyses.
3 Give the students the Latin name; let them make up some examples of the fallacy in groups. Share the fallacies with the class.
4 Caution the students that statistics can show a relationship between two events, but that correlation of events takes a great deal of documentation by experts over many years. It is better to take a careful, skeptical attitude toward any argument that relies solely on statistics.

Lesson Nine: Review

The following are excellent and complex examples the teacher may use for evaluation or for review. These should *not* be read but written. (*Listening* for logical evaluation will be considered in subsequent lessons.) Have the students identify the fallacies by name. (Note: The following are my adaptations from *Fundamentals of Logic,* pp. 20, 21, 23, 35, 45. See Bibliography.)

1 Dear Faculty:

> Never have I been so disgusted and ashamed of a group of so-called "intellectuals" as I was when I read the decision not to allow our fine football team to play in the Rose Bowl on January 1. They obviously showed extremely poor judgment in the Rose Bowl matter. I think the faculty is just plain jealous of what little fame the players and coaches get from a game like the Rose Bowl. It is most unfortunate that you twenty-eight people can call the shots, for we now know what kind of judgments you make.
>
> Sincerely,
> Carol College, '65 [*ad hominem*]

2 Air Force General "Butch" Herbert has testified before Congress in favor

of our starting to manufacture the new RS-1099E. In fact it is his view that it would be absolutely disastrous to our defenses if we do not immediately start building these bombers in great quantity. But his views are ridiculous and are nothing more than the expression of ruthless self-interest. For, according to the Associated Press, in two months General Herbert will retire and become a high-level executive and stockholder in the bomber division of General Juggernaut Corporation—the very people who will build the RS-1099E. [*ad hominem*]

3 The story runs that when the Moscow subway was first opened to visitors in the 1930s, an American tourist was invited to inspect one of the stations. He was shown the self-registering turnstiles and the spotless washrooms. "Fine," he said; then, looking down the tracks, "How about the trains?" They showed him the safety devices and the excellent tile frescos on the tunnel walls. He was again impressed, but he continued to look anxiously down the tracks. "How about the trains?" Snapped his guide, "How about the trains? How about the fact that in Alabama you have no subways at all!" [*tu quoque*]

4 Christians, to arms! The enemy is at the gate. Buckle on the armor of the Christian and go forth to battle. With education, evangelism, and dedication let us smite the Communist foe and if necessary give up our lives in this noble Cause! We cry, "We shall not yield! Lift high the blood-stained banner of the Cross and on to victory!" Coexistence is impossible. Communism is total evil. Its methods are evil and its ends are evil. We must hurl this thing back into the pit from whence it came! [*ad populum*]

5 *Doctor:* You drink two hot scotches every night, don't you?
Mark Twain: Yes, I do, but I only drink them as a preventive of toothache. I've never had a toothache! [*post hoc*]

Lesson Ten: Listening with Logic

This lesson provides an opportunity to develop listening skills as well as to perfect mastery of the fallacies. Get a cooperative teacher to help present this lesson.

1 Instruct the class that listening for errors in reasoning is as important, if not more so, than detecting them in reading material. Oral communications form the bulk of our daily transactions of ideas; consequently, it is necessary to be sensitive to logic in these communications. Inform the class then that Mr. (or Ms.) —— and you will, in front of the class, recite a script which is a discussion between two friends. You have studied the script, and you know that there are five distinct fallacies present in the roles. Possibly all four the class has studied are there; possibly some are omitted and others repeated. The class's task is twofold:
   a Having detected the probable fallacy, reduce it in their own words to one or two statements.
   b Identify the fallacy.

2 The script follows. Read it twice to the class.
Ted: Did you see that Ormand Telly is running for the Senate?
Bob: So?
Ted: Are you going to vote for him?
Bob: Maybe. Why?

Ted: He contradicts himself so much, Bob. That's not what we need in Washington.

Bob: Shoot! You contradict yourself all the time. [*tu quoque*]

Ted: Trust me. He's lousy.

Bob: You're wrong about Telly. Heck, Ted, even your own family won't claim your radical politics. [*ad hominem*]

Ted: Listen, buddy, since I've been voting, there have been four races for the Senate, and every time I voted for a guy, he has won. If you want to vote for a winner, vote against Telly. [*post hoc*]

Bob: Yeah, sure.

Ted: Let me tell you a few things about Telly: did you know he is anti-business? That if he gets in, his socialist views are going to lose you your job? We're going to have a disaster in this country that'll beat the Depression by 100 stock market points! He and his godless friends in Washington will team up together with that communist-loving rascal in the White House and do their dead level best to see that you support every welfare family from Oregon to Delaware. No, sir. You'd better vote against old Telly, or he'll vote against you. [*ad populum*]

Bob: Tell me about it. I wouldn't vote for your man 'cause you're the sorriest political expert to come down the pike in ten years. And you know it, Ted. So let's stop all this mess. You vote for the fellow you want; I'll do the same. [*ad hominem*]

3 Now have the class divide into groups and discuss what they have heard. Have the groups decide on the answers and present them to the class.

4 Have the groups make up their own scripts. Have each group present its script as a mini-play to the class (the previous role-playing activities will prove an asset here). Those students not acting out the script must detect the fallacies along with appropriate summations in their own words. Before presentation review each group's script for accuracy and clarity consistent with the tone of the play.

Lesson Eleven: Culminating Experience

You may elect to do one or both of the following:

1 Present a traditional debate to the combined English classes of the school. Any fallacy detected by a panel of student judges gives the debate to the other side. You will be the final arbiter. All comments are to be made after conclusion of the debate. Use a tape recorder to ensure accuracy.

2 Present a play to the combined English classes or to another English class, as appropriate. Build in fallacies. Have selected students explain to the audience:
   a What logic is all about.
   b The sections of the play which were fallacious and *why*. Naming the fallacies for the audience is unnecessary.

Supplementary Activities

As you deem appropriate, there are several other informal fallacies the class may find enjoyable and useful. A brief outline of them follows. (Note: The following are classic examples condensed from *Fundamentals of Logic* [see Bibliography]; try composing some of your own.)

1 *Ad verecundiam* (appeal to authority): Supporting an argument with reference to an "expert" who is really not an expert; e.g., "If Dr. John-

son says the Soviets will overrun Africa by 1985, then they will." But who exactly is Dr. Johnson? Is he really an expert? Suppose he is a respected biochemist but not a political scientist—a fallacy has occurred.

2 *Petitio principii* (begging the question): This fallacy always takes the reduced form of S is true because S is true; e.g., a physician in one of Molière's plays accounts for the sleep-giving power of opium by claiming that it has a "dormative virtue."

3 The fallacy of *amphiboly* (multi-meanings possible) occurs on occasion; e.g., "Clara Schumann was too busy to compose herself." She could not pull herself together, or could she not write music as her husband did? Another example of equivocal expression is, "I hereby bequeath one hundred dollars to Eliza Singleton and Daisy Singleton." The arguer can interpret the statements any way that suits personal interests.

Bibliography

Bryan, William Jennings, ed. *The World's Famous Orations*. vol. X. New York: Funk and Wagnalls, 1906. (The nominating speech for James G. Blaine for President in 1876, pp. 79-80, is a good example of the *ad populum* fallacy. I have quoted from this excellent source of speeches in this unit.)

Carney, James D., and Richard K. Scheer. *Fundamentals of Logic*. New York: Macmillan, 1964. (A fine basic text to help the teacher master logical principles. An excellent treatment of informal fallacies.)

Hayakawa, S. I., et al. *Language in Thought and Action*, 3d ed. New York: Harcourt Brace Jovanovich, 1972. (The classic treatment of semantics. An excellent treatment of abstraction, chap. 10.)

Nostalgia and the Interview

Unit Plan by Lois Easton

Lois Easton has taught junior high English in Fort Collins, Colorado. She is senior author and was author-in-residence for the production of a language arts textbook series, *Expressways,* published in 1980 by The Economy Company. Currently, a free lance educational writer and a graduate student at the University of Arizona, she plans to resume teaching in the junior high school.

Teacher's Comments

Let this unit be fun—it can be! It has built-in motivation: nostalgia continues to be a very popular escape to what is thought of as a happy past. Students will enjoy the creation and presentation of their projects. One year we had a dance marathon with appropriate 1920s music, dress, and dances; another year, an original play of the Depression involved the entire class as crew or cast. Your students may even have some heart-warming experiences through their interviews with members of a different generation. The first year we did this unit, many of my students visited a nursing home for their interviews. They were invited back for a Mother's Day party, and many brought gifts for the lovely ladies they had met. Some students continued their visits over the summer.

Let yourself join in this fun. Share that Elvis or Sinatra record and the fan club collection (complete with *his* autograph) that you shoved into the closet when you turned thirty. Show 'em the bop, bunny hop, or surfing. Dress one day in those pedal pushers and loafers (each with a shiny penny in it, of course) you somehow keep around, saying you'll use them for gardening. Have fun too!

Fun as it can be, this unit is also an excellent vehicle for learning and practicing the basic processes of communication, research, writing, creating projects, and presenting oral reports.

It was originally designed for and taught to (with?) ninth grade honor students in humanities and regular ninth grade students in English. I think it could be successfully taught in grades eight and ten through twelve, with a bit of adaptation.

As you survey the unit, you'll discover that it can really be considered a multitude of units rolled into one: a unit in the fundamental communication processes; a unit in primary source investigation (the interview); a unit in development of listening skills; a unit in nostalgia (exploration of the allurements of the past); a unit in organizing nonfiction writing (preparing the summary); a project and writing unit based on use of primary and secondary research sources.

All of these facets may be taught as one unit, or you can select only those facets you can use profitably in the classroom. The unit will not suffer too much, for example, if you decide to eliminate discussion of the arts of questioning and listening planned for Lessons Six and Seven (although I believe it would be wise to require students to prepare questions in advance of their interviews and submit them to you to be evaluated). The unit can be taught, therefore, with just the question-writing itself, the interviews, the summaries and additional writing, and the reports and projects resulting from the interviews. I would not advise elimination of any of these components.

I have tried throughout to suggest not just one but a variety of approaches so that teachers can select the one or more most appropriate to their resources, style of teaching, and students. In some cases, such as Lesson Seven on listening, the teacher may even choose to eliminate the activities following the lesson.

Overview

I don't believe a pretest is an appropriate way to begin this unit; in fact, I don't believe a pre- or posttest is applicable and have suggested alternative methods of evaluation. The unit should begin with some kind of motivation (not much, for a unit like this is intrinsically motivating). I have suggested a variety of ways to introduce the unit under Advance Preparation as well as in Lesson One. Selection of motivation will depend to a great extent on materials, equipment, and personnel available to you, but there are some motivational ideas that require nothing but a bulletin board and some construction paper or a class that likes to talk.

Lessons Two through Five provide you with a mini-barrage of background information to help students write intelligent interview questions. Anything you can provide in the way of films, recordings, and handouts (see Attachments and Bibliography of Selected Resources) will help. A fine line exists, however, between giving students too much background and too little. You'll want to give them enough so that they have some basis for forming specific and intelligent interview questions but not so much that the interviews themselves are rendered meaningless. The interviews should be your students' primary sources of information about the past, with your information providing no more than a hint of what is to come. The assignment given at the conclusion of these lessons involves reading one of Frederick Lewis Allen's books listed in the Bibliography. The length and level of difficulty of these books makes this assignment appropriate only for seniors or advanced students.

Lesson Six on The Art of Questioning is one of those lessons you may choose to eliminate. If you do, be sure to assign the question-writing at the end of the lesson. The purpose of this lesson is to help students focus on the sender—message parts of the communication process, specifically to demonstrate how their questions and manner of questioning will affect the answers they receive and, ultimately, the success of their interviews and ensuing reports.

Lesson Seven on The Art of Listening, like Lesson Six on Questioning, can be eliminated. Its purpose, similar to that of the lesson questioning, is to provide for a more productive interview experience. Listening, however, is a skill too often ignored in language arts, and it might be profitable to take advantage of its natural "tie-in" to a nostalgia unit requiring interviews.

The actual interview is preceded by a mock interview in class which will give students a chance to test their questioning and listening abilities by writing an experimental summary. Assigning two or three students as observers of the interview (using The Mock Interview: Observer's Notes found in the Attachments) will assist you and the class in evaluating the success of the mock interview.

After students have conducted their interviews, they will probably need in-class time to work on and consult with you about their summaries and the additional writing, reporting, and projects resulting from the interviews. The three days I've suggested (Lessons Ten, Eleven, and Twelve) may not be sufficient for the needs of your class.

Many students will prepare projects and reports that should be shared with the entire class; I've set aside three days for this (Lessons Thirteen, Fourteen, and Fifteen) but again, you may have to adjust this time period. A panel discussion (Lesson Sixteen) completes the unit.

General Objectives

The student:

1 demonstrates an expanded knowledge of at least two previous decades;

2 demonstrates a knowledge of fundamental oral and written communication skills (The student will bridge the ever-present generation gap by meeting on a one-to-one basis with people two or more decades removed.);

3 shows ability to plan and conduct an interview;
4 gains a perspective on the historical development of popular styles, fads, trends, and attitudes;
5 improves speaking, listening, reading, and writing skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 evidence of practicing effective listening;
2 summaries of interviews;
3 participation in a mock interview;
4 participation in Nostalgia Day;
5 participation in panel discussion;
6 presentation of projects and reports.

Materials

Films, records, filmstrips of choice for Lessons Two through Five (see Bibliography of Selected Resources)
Materials that *may* be needed for reports, projects, motivational activities:
Lift-off slides (see *Media & Methods,* January 1977, or *Learning,* April 1974, for technique) using magazines, clear Contac paper, construction paper, soapy water, slide frames, scissors, iron, glue
Other slides using camera
Slides borrowed from various commercially prepared kits
Tape recorder and blank tapes
Record player
Projectors (16 mm, opaque, filmstrip, overhead)
Handouts to be prepared from Attachments:
  Sample Unit Plan (if it is to be used) or List of Student Activities
  Subjects for Coordinated Slide/Audio Show
  Items of the Past: Memorabilia (for projects)
  What Kind of World Was It: Group One, 1896; Group Two, 1914; Group Three, 1935 and 1942; and Group Four, 1945 and 1951
  A Capsule History of the Century (from *McCall's*)
  The Art of Questioning (a worksheet)
  The Mock Interview: Observer's Notes
  Some Common Transition Words for Paragraphs
  Copies of the Frederick Lewis Allen books listed in Bibliography of Selected Resources, if appropriate (see Lessons Two through Five).

Daily Lesson Plans and Activities

Advance Preparation

1 Select and prepare motivational materials for Lesson One. Suggestions requiring advance preparation follow; others requiring less preparation are listed under Lesson One.
  a A slide/audio show. Prepare slides from pictures in old magazines, newspapers, history and reference books, etc. Take appropriate music or speeches and coordinate your visual/audio impact. (See subjects for coordinated Slide/Audio Show in Attachments.) Another way to put together a slide/audio show is to borrow slides, particularly from commercial kits your district has purchased for use in history and social studies classes. Arrange these with records of music or speeches into a meaningful introductory program.
  b A collage of music can be prepared. Tape record music from the '20s to the '70s. Mix or fade in and out of music from different decades.

See if students can identify the period of each piece of music.

   c Start a bulletin board a few days in advance of the unit, adding one letter of its title at a time until it is headed "Those Were the Days," or "Nostalgia." Add pictures if available (see Bibliography of Resources).
   d At the same time, put a "word of the past" (see Items of the Past: Memorabilia in Attachments) on the board each day for several days preceding the unit.
   e Prepare an opaque movie (roll of butcher paper with pictures, writing, drawings, etc., rolled through the opaque projector) showing *current* trends, fashions, listings of the top 10 songs, movie ads, best sellers, etc. With this movie pose the question, "What Has Changed?" (Adapt the idea into a bulletin board presentation if an opaque projector is not available.)

2 Prepare for other unit activities:
   a Arrange for a mock interview for Lesson Eight. Recruit another teacher or adult to be interviewed and request some background information.
   b Select a committee of students to prepare for a Nostalgia Day sometime during the unit. These students should select the era to be celebrated and plan, organize, and arrange all the activities for Nostalgia Day. Such events might include a dance contest, a contest for the most authentic costume, etc.

Lesson One

1 Use motivators 1a, 1b, or 1e above, or appoint a buzz group to list "The Way We Are" with special attention to what's "in" in fashion; values of the '80s; current slang; contemporary heroes, heroines, and villains; popular forms of recreation; etc. Collect lists and discuss with class.
2 Have students in groups or as a whole class list the top 10 television shows or movies. Dissect one (or more) list to discern what it says about America as a whole.
3 List events in a typical American day today. Consider Student X's day and, possibly, the days of Lady Y and Gentleman Z. Relate events in these people's lives from sunrise to sunset to a picture of typical America.

Draw attention to your bulletin board, using this to begin a preview of the unit. You might distribute the Sample Unit Plan (see Attachments) or your version of it. Announce to students that, during this unit, they can expect to:

1 learn some facts, fads, and foibles that characterize previous generations;
2 learn about the communication process, including how to prepare for, conduct, and summarize an interview;
3 interview at least two people who are two or more decades older than themselves;
4 summarize their interviews;
5 present all or a selected part of their findings to the rest of the class, using a variety of written, oral, and visual techniques.

Lessons Two through Five

Provide background information about the past in a variety of ways as listed below:

1 Distribute handouts, Groups One through Four (see What Kind of World Was It? in Attachments). Discuss.

2 Select from list of films, records, and filmstrip kits in Bibliography of Selected Resources.
3 Distribute handout, A Capsule History of the Century. (See Attachments.) Discuss.
4 Select "tidbits" from *Only Yesterday, Since Yesterday,* and *The Big Change* by Frederick Lewis Allen or from any of the other books listed in Bibliography of Selected Resources.
5 Play a sample of radio shows (many of which are available on commercial recordings; also see the Bibliography). Discuss what the shows say about the period.
6 Play dance music of the past decades. Try to obtain a recording of each dance (and check to see if any other teachers in your building will dare to help you demonstrate one or more of the following dances: waltz, charleston, foxtrot, jitterbug, lindy, bop, bunny hop, hokey pokey, stroll, surfing).

Assignment (for older or advanced students only): Each student will select one of the three Frederick Lewis Allen books to read by Lesson Sixteen.

Lesson Six

The Art of Questioning: Tell students that how they write questions will directly influence the interview and everything else they do in the unit. Teach this part of the unit by distributing the worksheet on The Art of Questioning in the Attachments and (1) letting students, in small groups or individually, work inductively on the concepts; or (2) lecturing from the notes below. If you let students discover the concepts through the worksheet, discuss their answers at the end of the class and fill in the "gaps" in their information. If you choose to present this material through the lecture method, get student involvement by asking them for examples of each point covered.

1 Types of questions:
  a to get facts, ask What? When? Who?;
  b to get ideas or relationships in general, ask How? Why?;
  c to get analysis or critical thinking, use the terms: Explain, Explain the fact that, Give me reasons, Prove, Which?, Account for, What is the importance of?, Analyze, Tell why you agree/disagree, Give illustrations, How do you explain?;
  d to get an evaluation or provoke thought, use the terms: Evaluate the statement that, Clarify, Show how, Explain;
  e to get a description, use the terms: Tell, Discuss, Describe, State, Illustrate.
2 Expected answers:
  a Fact questions will elicit brief answers, lists.
  b Idea questions will elicit longer answers and require reflection.
3 Techniques of good questioning:
  a Ask questions simply and clearly in a voice that can be heard (particularly with older people).
  b Pause after the end of your question to indicate that the question is finished and that an answer is expected. Give the person a chance to think over your first question and shape a response.
  c Ask one question at a time.
  d Make questions concise and to the point.
  e Except in special occasions, avoid slanting a question to get a special response. Make your question objective so you get an honest answer.

  - Avoid emotionally charged words.
  - f Be natural but vivid, interesting and interested.
  - g Have your questions in some kind of order, preferably chronological, so that you do not jump around and confuse your interviewee.
- 4 Pitfalls in questioning:
  - a Asking multiple questions; shooting a second question before the respondent has a chance to reply to the first.
  - b Asking "whiplash" questions, that is, a statement followed by a question.
  - c Asking vague or ambiguous questions. (Example: What happened in 1933?)
  - d Having to ask many questions to get a desired response; using too many lead-in questions.
- 5 Preparation for questioning:
  - a Know something about the person to be interviewed.
  - b Research your subject's background so that you can ask intelligent questions.
  - c Prepare an interview sheet with plenty of space between questions for answers and tangential questions and answers.
  - d Begin the interview with an open, friendly, interested attitude and keep that mood throughout the interview by showing signs of encouragement: nodding head, murmuring, and paraphrasing what interviewee has said. Silence or disagreement will destroy this atmosphere.
  - e Allow interviewee to do most of the talking, at least 60 percent of it.
  - f Hold the interview in a comfortable room free from distraction.
  - g Be courteous, using "please" and "thank you" to begin and end your interview (and sprinkle liberally throughout it).

Assignments. Announce that the class will have a chance to practice interviewing in Lesson Eight. As a class, discuss the background of the person you will be interviewing and formulate ten questions appropriate to ask during the mock interview. Assign five more questions from each student, due on date of Lesson Eight.

Remind students that they are to select two people at least ten years apart in age and at least twenty years older than they for their interviews. If students do not have someone immediately in mind (a relative or friend of the family's), suggest that they contact a nursing home, a Senior Citizens Center, or "adopt" a neighbor or friend's grandparent or other elderly relative as an interviewee. Tell students to write a short biography of the person they are to interview, including age and general background first. Then assign them to write twenty questions they feel they could ask their interviewees, based on what they know about the interviewee and what they have learned from the background information presented to them in Lessons Two through Five. Direct them to label each question by type (Fact or Idea) so that they'll be aware of the impact of their questioning. These are due on date of Lesson Eight.

Lesson Seven

The Art of Listening: Point out to students that the best questions in the world are meaningless if their answers are not listened to. Do one or more of the listening exercises below to demonstrate.

1 Have one student read a fairly lengthy passage that contains a list of items. Have students, after listening to that passage, try to recall on paper the entire list of items.
2 Read a short passage from a highly interesting book. Ask students detailed questions to see how well they listened.
3 Play the game Twenty Questions.
4 Give a prepared talk that has several main points. Have students list the main points in outline form, then tell them how many there were.
5 Read aloud instructions on how to construct something that can be made in class (ojos de diós or origami birds are ideal, if you can provide the materials). Have students see if they can complete the project after only one reading of the instructions.
6 Contrast passive and active listening by having students first listen to a prepared speech, recording, or talk. After the selection is over, have them discuss what they heard to estimate the depth of their understanding passively. Repeat the selection, and then ask students how much they missed the first time. Ask them to analyze why they heard more the second time.
7 Place pairs of students back to back. Give one of each pair a fairly complicated abstract drawing. Direct the students with the drawing to describe it to their partners so that the partners can draw it. Allow no conversation between partners. Compare the drawings and tell students that this is passive listening. Have students change roles, distribute another but similar drawing, and this time allow partners to talk to each other. Compare drawings and tell students that this is active listening.
8 Compose a character description of someone in the class. Read it through and have students try to identify the student being described.
9 Read aloud a short dramatic story. Have students note the point at which they can guess the ending to the story and what their guess is; have them also note the time and changes they later make in their predictions.
10 Emphasize to students these attributes and benefits of good listening:
    a listen from the first word;
    b recognize and select different types of listening: listen actively when required and passively when required;
    c recognize that good listening will prepare for intelligent contribution to a conversation;
    d emphasize that good listening will also allow the listener to "sense" the feeling or mood of a conversation and allow adjustment to it.
11 Discuss levels of listening:
    a simple listening (hearing noises without discrimination, listening for general impressions, listening to get the general plan or idea, listening to the radio while doing something else);
    b listening for information (understanding simple facts, incidents, directions);
    c listening for main ideas (weighing importance of ideas, understanding the need for details to develop those ideas, listening for various points of view, beginning to evaluate);
    d listening for narrative (understanding relationship of ideas, facts, or incidents; appreciating unity of thought; listening for enjoyment, relaxation, appreciation);

e critical listening (understanding speaker's purposes, validity of argument, evaluating).

12 Discuss the levels of listening appropriate to the interviews.

Assignments. Tell students to indicate what form (active/passive) and level of listening are required after each of their interview questions.

Ask students to:

a write a detailed description of a piece of music—preferably jazz, classical, or any music without words;

b summarize a TV show heard but not seen;

c summarize the announcements read in homeroom at the beginning of the day;

d summarize the conversation at the dinner table the previous evening.

Lesson Eight

The Mock Interview: Arrange an interview with you as initial interviewer and another teacher or adult as interviewee. Present questions the class wrote during Lesson Six. Use an overhead projector or write the questions on the board so that the students can follow your procedure and note when you are allowing the interview to follow a tangent. Have students note responses the interviewee gives.

Select three students to be observers of the interview and have them use the Observer's Notes found in the Attachments.

Open the interview to the class, calling on them to use the five additional questions they were assigned to write during Lesson Six. Write these questions on the board as they are asked.

Call for observer's reports of the interview process and discuss them.

Collect questions students prepared for their own interviews and grade them.

Assignment. Summarize the mock interview, to be handed in at the beginning of Lesson Nine. Set a deadline for completion of the actual interviews. (Three days should be sufficient.)

Lesson Nine

1 Collect summaries of the mock interview students wrote during Lesson Eight. Arrange for duplication or a transparency of several of these, chosen at random.

2 If you haven't already done so, distribute the list of activities students can do to present the findings of their interviews to the rest of the class. Discuss possibilities.

3 Project some of the summaries of the mock interview on the overhead, distribute copies of them or read aloud and discuss some of the attributes of a good summary. Stress that interviewers' questions are not important in the summary, just the answers interviewees give. Suggest that sometimes the information given by the interviewee may be out of order and has to be organized. Seldom can a good summary be written directly from notes. Information can be organized chronologically or by main ideas.

This would be a good time to talk about use of transition words. Distribute the list of transition words in the Attachments and discuss their usage.

Lessons Ten, Eleven, and Twelve

Devote three days to in-class preparation of summaries and projects, reports, and further writing.

Lessons Thirteen and Fourteen

Present projects and reports.

Lesson Fifteen

Nostalgia Day report (if desired) prepared by a student committee selected at the beginning of the unit.

Lesson Sixteen

Panel discussion: The Way We Were and the Way We Are. Arrange a panel discussion with students representing various eras in American history (the Jazz Age, the Depression Years, the War Years, the Post-War Years, the 1960s, and the present). Group the students according to the Allen book they chose to read, if appropriate. Such groups should base some of their remarks on the information included in the Allen books which they were to have read by this lesson. Have all groups debate or discuss the following topics: fads; dress; customs; rules; heroes, heroines, and villains; values; the media; science and industry; slang; family and social patterns; roles for men, women, and children.

The panel should explore the differences between then and now, not necessarily to decide what was (or is) better (although that will probably come out of the discussion) but to wrap up the unit itself. If the panel does turn into a "which is better" discussion, end it with a realistic look at nostalgia (see "Those Bad Old 'Good Old Days,'" *Scholastic Voice,* May 8, 1975, for further information).

In the "Good Old Days," there was:

1 no inflation (in 1863 it took $150 to buy a pair of shoes).
2 no unemployment (in 1877, 3 million were jobless; during the worst year of the Depression, 1933, 10 million were jobless).
3 no compulsory education (2 million children, aged 4-15, worked full-time, up to 14 hours a day at the most grueling of jobs).
4 no pollution (in 1900 the air in Pittsburgh, with its steel and iron plants, was unbreathable; Chicago's stockyards dumped animal waste and carcasses directly into the rivers).
5 no drugs (patent medicines were almost all alcohol and very popular; liquor could be bought by anyone high enough to reach the counter; and opium was sold on the streets).
6 a better quality of life (no plumbing, no refrigeration, no central heat, no purified water).

End your panel with every student making a prognosis for the future.

Bibliography of Selected Resources

Print

Allen, Frederick Lewis. *The Big Change.* New York: Perennial Library, Harper & Row, Publishers, 1972. (lively history)

——. *Only Yesterday.* New York: Perennial Library, Harper & Row, Publishers, 1931. (also lively history)

——. *Since Yesterday.* New York: Perennial Library, Harper & Row, Publishers, 1972. (again, lively history)

American Heritage Editors. *American Album.* New York: Ballantine Books, 1976. (pictures of American life)

Butterfield, Roger, ed. *The American Past.* New York: Fireside Books, Simon and Schuster, 1976. (historical pictures)

Campbell, Hannah. *Why Did They Name It.* New York: Ace Books, 1964. (a fascinating study of brand names and product history)

Encyclopedia yearbooks (various).

Fuller et al. (Associated Press). *The Instant It Happened.* New York: Harry N. Abrams, Inc., Publishers, 1976. (pictorial trip through history)

Goldman, Eric F. *The Crucial Decade and After: America, 1945-1960.* New York: Vintage Books, Random House, Inc., 1973. (good history)

Good Old Days, various issues available at newsstands monthly. (entertaining)

Lee, Calvin B. T. *The Campus Scene: 1900-1970.* New York: David McKay Company, Inc., 1970.

Mack, Herb, et al. *What Was It Like? When Your Grandparents Were Your Age.* New York: Pantheon Books, 1976. (pictures, simple but informative)

Manchester, William. *The Glory and the Dream: A Narrative History of America, 1932-1972.* Two volumes. Boston: Little, Brown and Company, 1973, 1974. (good background information)

McCall's, April 1976. (anniversary issue, quite good throughout)

Mowrey, George, ed. *Fords, Flappers and Fanatics.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

National Geographic Society. *We Americans.* Washington, D.C.: National Geographic Society. (excellent pictures)

The New Yorker Twenty-fifth Anniversary Album: 1925-1950. New York: Harper Colophon Books, 1951. (cartoons representative of the times)

Norman Rockwell: A Sixty-Year Retrospective. New York: Harry N. Abrams, Publishers, 1972. (many paintings that can illustrate various eras)

Scherman, David E., ed. *The Best of Life.* New York: Avon Books, 1963. (famous photographs that tell much about America)

"Those Bad Old 'Good Old Days,'" *Scholastic Voice* (May 8, 1975) pp. 2-5. (describes how the "good old days" were not so good in reality)

Time-Life Editors. *Time Capsules: 1923, 1927, 1932, 1939, 1950,* and *1959.* New York: Time-Life Books, 1969. (extremely valuable reference work)

Films

America. I Know You, Filmfair. (color, 6 minutes)

America. The Promise Fulfilled and the Promise Broken, Time-Life. (color, 52 minutes)

American Time Capsule, Pyramid. (color, 3 minutes)

American Vision, Encyclopedia Britannica Educational Corporation. (color)

The Golden Twenties, McGraw-Hill. (b/w, 69 minutes)

Heroes, American Memoir Series, NET (b/w, 29 minutes)

The Innocent Years, NBC. (b/w, 52 minutes)

Life in the Thirties, NBC. (b/w, 52 minutes)

Mirror of America, National Audio-Visual Center. (b/w, 36 minutes)

Norman Rockwell's World: An American Dream, Films, Inc. (color)

Not So Long Ago, 1945-1960, NBC, McGraw-Hill. (b/w, 54 minutes)

Replay, McGraw. (color, 7 minutes; witty comparison of 1922 and 1972)

The Sixties, Pyramid. (color, 50 minutes)
The United States in the Twentieth Century—1932-1940, Coronet Instructional Films. (b/w, 21 minutes)
Yesterday's Witness: A Tribute to the American Newsreel, Blackwood Productions. (color and b/w; how the newsreel brought news to Americans, samples of newsreels)

Filmstrip Kits

The American Decades: 1920s, 1930s, 1940s, 1950s, Filmstrip House. (superb set!)

Recordings

Golden Days of Radio, Longines Symphonette.
I Can Hear It Now: 1919-1932, Columbia (sounds of history).
The Sound of Fifty Years—the 1920s to 1970s, Scholastic Records (sounds of history).
The World: Original Cast (Howdy Doody—but well done!—and rare), PIP Records, Leslie Productions.
Various dance records, Educator Recordings.

Some Sources

Blackwood Productions, 58 W. 58th, New York, New York 10019
Educator Recordings, Beardsley Station, P. O. 6062, Bridgeport, Conn.
Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, Illinois 60611
Filmfair Communications, 10900 Ventura Blvd., Studio City, CA 91604
Filmstrip House, 432 Park Ave. S., New York, New York 10016
Longines Symphonette, Symphonette Square, Larchmont, New York
McGraw-Hill, 1221 Avenue of the Americas, New York, New York 10020
Pyramid Films, Box 1048, Santa Monica, CA 90406
Scholastic Records, 50 W. 44th St., New York, New York 10036
Time-Life Multimedia, Time & Life Building, Rockefeller Center, New York, New York 10020

Attachments

Sample Unit Plan or List of Student Activities

During this unit you can expect to (1) learn about some of the facts, fads, and foibles of the past; (2) learn how to prepare and ask specific questions to conduct an interview; (3) interview people twenty or more years older than you are; and (4) summarize and present the results of your interviews in a variety of written, oral, and visual ways.

Throughout this unit, I will be "stealing" time here and there from you for movies, music, filmstrips, etc.

The Interview Questions

You will be given instruction on how to write effective interview questions and on how to conduct a good interview. You will need to select a minimum of two people (at least ten years apart in age and twenty years older than you) to interview. These can be parents, grandparents, great-grandparents, neighbors, uncles, etc. For each person you choose to interview, you will need to write *at least twenty specific questions* for your interview. Submit these when finished along with the name, age, relationship (if any) to you, and a short biography of the person to be interviewed. I will check your questions, make suggestions, or ask you to rewrite them, and then you may proceed with your interview. Remember you must submit the questions before interviewing and presenting the results of your interview.

The Summary

Organize your interview notes (put all comments about the same subject together or arrange similar topics in sequence with each other) and present your findings in a summary report. You might title your report "The Way it Was, 19___." (Provide the dates of the eras your interviewees are concerned with.) Your report does not have to be lengthy but *does* have to be organized: do not just copy directly from your notes. Organize them first.

Presentation of Your Findings

After your interviews are completed and summaries submitted, you need to present some of the information you learned during your interviews in some way to the rest of the class. Select one or more of the possible techniques below (or add others you think of, after you've checked them out with me).

1. Prepare a research paper in which you select one of the topics mentioned in your interview and do some in-depth study of it. Present the facts your interviewee mentioned and then add whatever else you discovered during your research.
2. Present an oral report to the class in which you discuss what you learned from your interview. Supplement what you say with audiovisual aids, if possible.
3. Prepare a filmstrip, an opaque movie, an 8-mm movie, a slide show, etc., which you create to describe the period of the interviewee. Add sound, if you can.
4. Put on a live demonstration, with the clothes, the games, the dances, or the fads mentioned by your interviewee.
5. Create a mural, mobile, diorama (shoebox scene), bulletin board, library display, soap carving, poster, collage, scrapbook of memorabilia (old pictures, magazine articles, high school newspapers, etc.), or a 3-D artifacts "painting" or "sculpture" or "montage" representing the period of the interviewee. Make these creations representative of either one particular generation or make them into a comparison of that generation with ours.

6 Write and present an original play, or an original short story or poem that deals with the generation you explored in one of your interviews.

7 Make up a magazine or newspaper that illustrates the generation you explored through your interviews.

8 List the customs, fads, conveniences, etc., mentioned by the interviewee. Make a companion list of current customs, fads, and conveniences, etc.

9 Write a personal opinion essay answering the questions: What was the benefit of living in the past? Was it good? How does it compare with the present?

10 Collect any of the following from a previous era and write a paper, give an oral report, or prepare a display to show how the items reveal the values of that time: newspaper or magazine ads; names of heroes/heroines; greeting cards; miscellaneous photographs; school pictures, report cards, textbooks; a painting done between 1900 and 1950; comic strips/cartoons; columns and human interest stories in newspapers and magazines; toys; children's books; clothing.

11 Explore in depth and report on any of the terms on the handout, Items of the Past: Memorabilia. (See Attachments.)

12 Prepare a mural, series of drawings, or booklet explaining how to do a dance, play a game, or dress fashionably in the period you studied.

13 Select a hero/heroine of the age you studied. Research and report on him/her. Compare your choice with a contemporary hero/heroine.

14 Trace a product like Coca-Cola or Jell-O from its beginning to the present. Consider advertising, development, reception by the public, etc. A good reference is *Why Did They Name It?* by Hannah Campbell.

15 Analyze the humor popular in the period you studied. Consider movies as well as other forms of entertainment. What made people laugh then? If you'd like, compare with today's humor.

16 Find the lyrics of a song popular in the time you studied. Discuss what it reveals about the people of that time. Compare with a contemporary popular song.

17 Study the Presidents of the U.S. during the time you explored. Discuss a few ways national politics have changed since then.

18 Consider just one group of our society—women, minorities, or teens—and research the position of that group in the period you studied. Compare, if you like, with present times.

19 Do local research—investigate the life of your town or school through local newspaper files (the morgue), old annuals, or school newspapers. Compare your town or school then with now.

Subjects for Coordinated Slide/Audio Show

Slide	*Coordinated Recording*
Picture of soldiers, WW I	It's a Long Way to Berlin
Soldiers marching	
Book burning	
Trenches	
Poster: America Needs a Fighter	Keep Your Head Down, Fritzie
Boys playing soldier	
Tanks	Help the Boys
Homecoming: WW I	Keep the Homefires Burning
Prohibition: Advertisement "Buy Now"	Billy Sunday Opposes Repeal
Ripping up a bar	De Brewer's Big Horses
Celebrating repeal	W. C. Fields's Monologue on Prohibition
Lindbergh standing by plane	When Lindy Comes Home
Lindbergh headline in the *New York Times*	
Lindy's plane surrounded	
Lindy's N.Y. tickertape parade	
Depression: man with a protest sign	Buddy, Can You Spare a Dime?
Stock market chart: declining	
Depression shack	
Dustbowl farm	
Autos and emigrants in California	
Overturned cars: Wall Street	
Strikes: 1937	Which Side Are You On?
Student protest: Columbia, 1932	
Radio: a couple sitting by one	Stan Freeberg: Radio
How to Build a Crystal Set: kit	
Family around radio	
Radio's personalities	Jack Benny Introduction
Bergen, McCarthy, W. C. Fields	Chase & Sanborn 100th Anniversary
WW II	FDR speech
Franklin D. Roosevelt	
The *Arizona* on fire	Remember Pearl Harbor
Hitler	Spike Jones: Der Fuehrer's Face
Hitler and chauffeur	
Young Sinatra	Sinatra: Five Minutes More
Service window flag	
Women riveters	
A B-17	Landing on a Wing and a Prayer
B-17 homeward	
Plane in flames	
Times Square on VE Day	When the Lights Go on Again
A-bomb	Atomic Power
Fallout shelter	
Korean battlefield	
Wounded soldiers	Soldiers Who Want to Be Heroes
Suburbia	This Is a City
Family view	
Housing chart	
Suburban culture (lawnmower, lawn chairs)	
Cocktail party	
Youth smoking pot	
Old car: transportation	Cohen's Auto
Transportation chart	
Commuter chart	

Squeezed cars	Two-Car Garage
Auto as a social medium: drive-in	
Backseat necking	
Teenagers	
Change stand on nudity	Bathing Suit Never Got Wet
Fashions: like mother/unlike daughter	
Clothing fads: shirt tails out embroidered pants mismatched shoes	
Crazy antics: college mud fight dance marathon goldfish swallowing	Tom Leher: College Days
Hair: short	Hair
Long hair	
Mohawk	
Ducktail	
From pop to rock	Crosby and Mercer
Jitterbug	
Dick Clark	Glenn Miller to Bill Haley
Elvis	
Man with hands over his ears	
Article: How to Talk to a Hippy	Mairzy Doats
40s slang	
Pepsi ad slang	Chickery Chick
Ad translation	
The 60s	Cement Mixer
Electronic opiate: TV	Berle
TV set	
Kids around TV set	
Family around TV set	
Ozzie and Harriet	
Parr and Weaver	
Chart of TV watching time	Talk to Each Other
TV camera	
TV antennas over city	
Hand on TV controls	McLuhan
Computer	
Wires	
The message maze: billboards	
The tube	
Man asleep in front of set	

What Kind of World Was It?

Group 1 (born circa 1896)

Of concern to *them,* thus the subjects for imprinting Group 2 children (born 1914—ages 1 to 7 through 1921): The Mexican Revolution with Pancho Villa, Gen. Pershing in pursuit; Amundsen reached North Pole, Scott reached South Pole. First transcontinental airplane flight. S.S. *Titanic* sank. Chinese revolution under Sun Yat-sen overthrew Manchu dynasty. Income tax authorized. Panama canal opened. World War I. The I.W.W. Prohibition law passed. The Russian Revolution began. An influenza epidemic killed 20 million people, including 548,000 Americans. In the years while their children were growing up they talked much about the war, America's role in it, and their own parts. They did this while playing "500" and Mah Jong while the kids (Group 2) "slept" on the daybeds and drank it all in.

Born, circa 1896. Now in their 70's. They serve, if they are not retired, as chairmen of the board of the world's largest corporations; as members of the Board of Regents of the largest universities; as heads of the most influential committees in Congress and the Senate; as publishers and owners of the mass media. These are the tribal elders, sitting in our society's long house. They may not be influential much longer, but while they are, they create the stage setting in which The Movement does its thing.

By the Time They Were 18: The stars in their galaxy were Sara Bernhardt, Florenz Ziegfeld and Rudolph Valentino. The big pictures were Ben Hur (1907, in 16 scenes), Quo Vadis (1913) and Birth of a Nation (1914). The first time they heard sound with a motion picture was in Don Juan (1926). The cartoons they read in their newspapers were Little Nemo, Old Doc Yak, and Col. Heeza Liar. Popular cartoons with more polished techniques were The Katzenjammer Kids, Krazy Kat and Mutt and Jeff.

What Kind of a World Was It? (1896): U.S. population: 66,970,000. Gross national product: $13.6 billion. Price index: 40 (1929—100). No. of motor vehicles: Nil. No. of telephones: 404,000—5.7 per 1,000 population. No. of radio sets: Nil. No. of television sets: Nil. Productivity per man hour—49.5 (1929—100). Power input—65,045,000 horsepower.

Imprints (Age 1 to 7):

God's in his heaven, all's right with the world.
Cleanliness is next to godliness.
Man earns his bread by the sweat of his brow.
Man was born in sin, but can achieve heaven by good works.
God created the world and all that is in it, and this has continued from the beginning of time.
Man, through his rationality, can solve all problems; it is only emotion and feeling that get in the way.
The important thing is to find answers; not to ask questions. We already know the questions.
Truth has already been established. It is simply a matter of transmitting it to the young.
We have a mission in the world, and it is to make other people believe and act as we do.

What They Believed: There was never any question as to who held authority: the parents did. Old folks knew what was going on. What was going on that was of concern to the parents was the Spanish-American war, the South African (Boer) war, the Filipino war, the Boxer rebellion in China, the Cuban Revolution, and the assassination of President William McKinley. Stirring times; not unlike our own.

Group 2 (born circa 1914)

Now in their mid-50's. They are, for the most part, the people who are in charge of industry, business, finance, government, education, the church and the mass media. This is, in short, The Establishment. The Establishment may be defined as people who have the same backgrounds, share the same inputs and imprints, hold pretty much the same views. This generation went through two traumatic episodes: The Depression (they were in their late teens, early 20's then) and World War II (they were still young enough to fight). Both events profoundly influence their decisions today. It is against this age that The Children of Change have mounted their offensive.

Some Other of Group 2's Inputs: Steinbeck's "The Grapes of Wrath" (1940), whose message, 30 years later, is just coming across. Academy Awards: James Stewart in "The Philadelphia Story"; Ginger Rogers in "Kitty Foyle." Best picture: "Rebecca." The Kentucky Derby winner was Gallahadion; The Heisman Trophy winner was Tom Harmon of Michigan; the Chicago Bears won the N.F.L. championship, and, almost incidentally, Franklin Delano Roosevelt and Wendell Wilkie were the presidential aspirants. Wilkie's slogan of "One World" fell on deaf ears. But Group 3 would hear it loud and strong.

Group 2's *imprints* largely consisted of the wave of nationalism and pride that followed America's participation in World War I.

Their *inputs* included the automobile (which increased mobility, privacy and sexual freedom), the radio (which broke down provincial restraints on information); most of all The Depression; and some kind of participation in World War II. The "set" of their times was strongly economic (just finding a job and making a living was difficult and increasingly militant).

The *Saturday Evening Post* furnished much of the input for non-intellectuals: "Tugboat Annie," "Tutt & Mr. Tutt," "Alexander Botts and the Earth-worm Tractor Co.," Chief Engineer Glencannon and the *S.S. Inchcliffe Castle.* The net effect was reinforcement of the American mythology. Mom's Apple Pie and cigar-smoking monkeys were visual inputs. In retrospect, an old timey sort of world. It was shattered one morning at Pearl Harbor and for the first time Group 2 became aware of an Asia that wasn't based on the lyrics of *The Mikado.* The experience was traumatic. Group 2 never recovered; the "Cold War" was part of the result. Someplace in there, a Bomb went off. It was Group 2's bomb.

What Kind of a World Was It? (1924): U.S. population: 114,113,000. Gross national product: 87.6 billion. Price Index: 99 (1929–100). No. of motor vehicles: 7,612,940. No. of telephones: 16,073,000–139.7 per 1,000 population. No. of families owning radio sets: 1,250,000. No. of families owning television sets: Nil. Productivity per man hour–91.7 (1929–100). Power input–459,000,000 horsepower.

What They Believed: Well, among other things, that America had the answers to almost everything. If other people would just listen. This was about to come unraveled in 1939 and 1942, but they had no way of knowing that then. What don't we know now?

The heroes were Wylie Post, Will Rogers, Amelia Earhart, Lou Gehrig, Schoolboy Roe. Everything fiercely patriotic: Fourth of July type parades, chromed helmets flashing in the sun; picnics in the park; flags waving. Another world, another time. Gone now.

Group 3 (born between 1935 and 1942)

Group 3 Imprints: Their parents were still (in 1935) caught up in the Depression. Largely pre-occupied with jobs, money, acquisition of material objects. Things were getting a little better, largely due to war contracts around the world. Conflicts in Morocco, Ethiopia, Spain, China and in Western Europe created a demand for American goods, particularly iron and oil. The parents (Group 2) had by now largely romanticized America's role in World War I. Even so, a strong isolationist feeling persisted; not to get "involved" again. But involvement increased. The parents talked about the loss of Amelia Earhart; sinking of the U.S. gunboat *Panay* by the Japanese; nationalization of the Mexican oil industry; the world's first surviving quintuplets; the killing of John Dillinger; the New York World's Fair. Parental emphasis was still on thrift and saving. During Group 3's early lives, tin foil and aluminum foil, grease and paper were saved. Although the "enemy" did not have any aircraft capable of flying either the Pacific or the Atlantic, children were instructed in air-raid procedures and coastal cities were blacked out.

What Kind of a World Was It? (1935): U.S. population: 133,402,000. Gross national product: 125.8 billion. Price index: 91 (1929–100). No. of motor vehicles: 34,849,134. No. of telephones: 23,521,000–175 per 1,000 population. No. of families owning radio sets: 29,300,000. No. of families owning television sets: Nil. Productivity per man hour–134.6 (1929–100). Power input–2,759,018,000 horsepower.

Group 3 was born between 1935 and 1942. Its members joined the 18-to-24 age group in 1953 (in time to participate in the Korean War) or, at the latest, to participate in the American part of the Vietnam War (1961). Today they are 27 to 34 years old. They are in lower or middle management positions in most institutions. World War II and The Depression are only infantile imprints for them. Group 3 is a war generation: (Spanish Civil War, Italian-Ethiopian war, Chinese Japanese war, beginnings of World War II, Pearl Harbor, Korean War, Vietnam war). They grew up in the shadow of The Bomb and the ICBM. And of Sputnik. They find themselves caught at the interface between an old (Group 1, Group 2) value system and that of the New Youth. For the next 20 years, this is the group to watch. In the game that's goin' on, they'll have to choose sides soon.

Group 3 Inputs: Radio and Saturday afternoon matinees constituted most of the educational input for this group. Roy Rogers, Gene Autry, Hopalong Cassidy and the Cisco Kid were film heroes. The cowboy image, as created by Hollywood script writers, was very strong. It was reflected in the choice of Gary Cooper in "High Noon" for an Academy Award (1953). Television did not significantly influence this group (the first continental broadcast was in 1951). The Korean War and the prospects of military service did. The Bomb, and then the Bigger Bomb, the ICBM's, the Cold War, the McCarthy hearings were all realities for teen-age minds. Comic books formed the basis of the fantasies of many youngsters; the "good guy," "bad guy" mythology of the parents was reinforced. There was little public questioning of the values of the American society, either in the schools or out of them. The mass movement of the more affluent out of the cities and into the suburbs created little enclaves of people of the same race, same age group, same economic and educational background. Isolation and alienation had begun, and it mostly affected Group 3.

Group 4 (born between 1945 and 1951)

What Kind of a World Was It? (1953): U.S. population: 159,636,000. Gross national product: 365.4 billion. Price Index: 170 (1929—100). No. of motor vehicles: 56,221,089. No. of telephones: 50,373,000—312.7 per 1,000 population. No. of families owning radio sets: 44,800,000. No. of families owning television sets: 20,400,000. Productivity per man hour: 190.9 (1929—100). Power input: 5,726,886,000 horsepower.

Group 4 Inputs: This was the first TV generation. TV began transcontinental broadcasting in September, 1951. By the time Group 4 was of kindergarten age, there already were 33,269,000 sets in use. The TV set took over the role of babysitter, mother, father and teacher. The mythologies that had earlier been transmitted by parents to children, on radio, and through comic books and school texts, now were reinforced on the TV screen. There was one important difference—in its direct broadcasts of news coverage, and in some of its documentaries—the experience was not "edited." With minor exceptions this became the first mass medium that "told it like it is." Not always, of course, but often enough to impress young minds. It *was* one world. It was also highly fantasized, through re-runs of old movies; through commercials. But some of it was "real" and it was *now.* What was taught in school appeared to some so irrelevant that they wondered why one attended class at all. Some didn't. Some of the latter set out to change a system TV had made irrelevant.

Their entire experience has been in the Age of the Bomb, television, the war in Vietnam, space satellites, nuclear energy, jet transport, economic affluence, computerized technology, urban dissolution, suburban sprawl, a growing public awareness of poverty and racism; most of all a world order dominated through institutions, by Group 2 leaders in the form of a military-industrial complex of political and economic forces for which they did not vote and in which they have no voice. The educational system appears to be largely intended to furnish more leaders for "The Establishment." World War I, The Depression, World War II, the Korean War are dim historical memories. Nearly everything they are taught in school appears irrelevant to the world in which they find themselves. When they try to change "The System," they find themselves confronted by "The Establishment." Some of them keep trying. Some of them drop out. Some of them don't care. Because of television, this probably is the best educated, most aware generation in the history of any civilization. It knows it will inherit "The System." The question it asks is whether it wants to.

Group 4 Imprints: Parents and grandparents had survived two World Wars and The Depression. They were enjoying a new affluence brought about largely by the application of a rapidly advancing industrial technology. The family problem was still money but in a different context: not whether there was any, but how best to spend it. Contemporary events that the parents talked about in the presence of children were the signing of the Korean War armistice; the death of Stalin; Mt. Everest climbed; Russia's H-Bomb, ten years ahead of time; The McCarthy hearings; the fall of Dien Bien Phu (although its relevance to the future of the Group 4 children in the U.S. was not then apparent). Sputnik I was launched in 1957. Although few saw its significance then, Sputnik was profoundly to influence the American educational system, by turning its emphasis from the humanities to scientific technology. By the time Group 4 entered college, this had become an important point.

The transistorized, miniaturized radio took information out of the living room and into the relative privacy of city streets and the interiors of automobiles. Starting in the mid-1950s there was a wave of new inputs. It poured through the interstices of the Group 2 parents. For most of Group 4 is was just another form of entertainment—not unlike Guy Lombardo or Lawrence Welk for their parents. To some, the new sound and the new sight were signals for a revolution. It was a revolution based on electronic technology. It fed on information; songs of protest, non-filtered words and images. And not the type likely to be found in the classroom. The revolution begins here.

Kaiser Aluminum News © 1969.

The Biggest, the Best, the First and the Worst: A Capsule History of the Century

	HEADLINE OF THE DECADE	FAMOUS FIRSTS
1870s	President Ulysses S. Grant Opens Centennial in Philadelphia	Alexander Graham Bell invents the telephone.
1880s	OKLAHOMA LAND RUSH BEGINS; 20,000 homesteaders pour in as territory is opened	Thomas A. Edison patents the light bulb.
1890s	TEDDY ROOSEVELT'S ROUGH RIDERS TAKE SAN JUAN HILL	The first radio broadcast (of a sailing race) is beamed from J. P. Morgan's yacht off Sandy Hook, N.J., to the Associated Press.
1900s	PRESIDENT MCKINLEY SHOT; ROOSEVELT SWORN IN	The Wright Brothers' flying machine works and so does Henry Ford's Model T.
1910s	ARCHDUKE FERDINAND ASSASSINATED; WAR LOOMS	*Tillie's Punctured Romance,* the first feature-length comedy, was directed by Mack Sennett and starred Marie Dressler and Charlie Chaplin.
1920s	STOCK MARKET COLLAPSES; PANIC ON WALL STREET	Charles Lindbergh in *The Spirit of St. Louis* flies alone from New York to Paris in 33½ hours.
1930s	HITLER INVADES POLAND; France and England Serve Ultimatum	Mrs. Oliva Dionne gives birth to five baby girls in her farmhouse in Ontario.
1940s	PEARL HARBOR BOMBED; U.S. ENTERS WAR	The atomic bomb is dropped on Hiroshima.
1950s	Senator Joseph McCarthy Charges State Department Infested with Reds	Dr. Jonas E. Salk perfects a vaccine capable of immunizing human beings against polio.
1960s	PRESIDENT KENNEDY ASSASSINATED IN DALLAS SUSPECT CAPTURED; LYNDON JOHNSON SWORN IN	The Moon Walk: "One small step for man, one giant leap for mankind."
1970s	NIXON RESIGNS	Gerald Ford, first unelected President of the United States, takes office.

	THE BIG BOOK	MARRIAGE OF THE DECADE	THE BIG SONG
1870s	Mark Twain: TOM SAWYER	Lord Randolph Churchill marries Miss Jennie Jerome of New York at the British Embassy in Paris.	"Silver Threads Among the Gold"
1880s	Joel Chandler Harris: UNCLE REMUS	President Grover Cleveland, 49, marries his ward, Miss Frances Folsom, 21, in the White House.	"Oh, Promise Me"
1890s	Charles Monroe Sheldon: IN HIS STEPS	Miss Consuelo Vanderbilt marries the Duke of Marlborough.	"After the Ball Is Over"
1900s	Upton Sinclair: THE JUNGLE	Miss Anna Eleanor Roosevelt weds her fifth cousin Franklin D. Roosevelt.	"Shine On, Harvest Moon"
1910s	Booth Tarkington: PENROD	Banker Joseph P. Kennedy marries Miss Rose Fitzgerald of Boston.	"Over There"
1920s	Kahlil Gibran: THE PROPHET	Mary Pickford, "America's Sweetheart," marries Douglas Fairbanks.	"Yes, We Have No Bananas"
1930s	Margaret Mitchell: GONE WITH THE WIND	King Edward VIII abdicates to marry American divorcée, Wallis Warfield Simpson.	"Over the Rainbow"
1940s	Dr. Benjamin Spock: THE COMMON SENSE BOOK OF BABY AND CHILD CARE	Princess Elizabeth and Lt. Philip Mountbatten are married in Westminster Abbey.	"White Christmas"
1950s	J. D. Salinger: CATCHER IN THE RYE	Grace Kelly of Philadelphia marries Prince Rainier of Monaco in Monte Carlo.	"You Ain't Nothin' but a Hound Dog"

1960s	Betty Friedan: THE FEMININE MYSTIQUE	Jacqueline Kennedy marries Aristotle Onassis on the island of Skorpios.	"Hello, Dolly"
1970s	Peter Benchley: JAWS	Elizabeth Taylor remarries Richard Burton.	"The Way We Were"

	SUPERSTARS (FEMALE)	SCANDALS	SUPERSTARS (MALE)
1870s	Susan B. Anthony	Widespread graft revealed in President Grant's cabinet; Secretary of War impeached.	P. T. Barnum
1880s	"The Divine Sarah" Bernhardt	Presidential candidate Grover Cleveland admits supporting the illegitimate child of a Buffalo widow with whom he had lived.	Buffalo Bill Cody
1890s	Lillian Russell	"Lizzie Borden took an ax/and gave her mother 40 whacks./ When she saw what she had done,/she gave her father 41."	William Jennings Bryan
1900s	Carrie Nation	Famous architect Stanford White is killed by Harry K. Thaw. In the sensational murder trial Thaw charges that White had "ruined" his wife, showgirl Evelyn Nesbit.	Theodore Roosevelt
1910s	"Princess" Alice Roosevelt	147 women workers perish in a fire that sweeps the sweatshop premises of the Triangle Shirt Waist Company in New York.	Charlie Chaplin
1920s	Garbo	The Teapot Dome scandals rock the Harding administration.	Rudolph Valentino

	SUPERSTARS (FEMALE)	SCANDALS	SUPERSTARS (MALE)
1930s	Shirley Temple	Lindbergh's infant son is kidnapped and murdered.	Franklin D. Roosevelt
1940s	Judy Garland	Charles Chaplin is acquitted of violating the Mann Act but found guilty in a paternity suit brought against him by a young protégée.	Clark Gable
1950s	Marilyn Monroe	Ingrid Bergman leaves her husband to live with Italian director Roberto Rossellini and bears him a son out of wedlock.	Frank Sinatra
1960s	Jacqueline Kennedy	Mary Jo Kopechne is drowned when Senator Ted Kennedy drives off the bridge at Chappaquiddick.	The Beatles
1970s	Billie Jean King	WATERGATE.	Muhammad Ali

Helen Markel and Vivian Cadden

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Items of the Past: Memorabilia

Select some of these items or terms for your bulletin board and/or make this list available for student projects.

knickers
Kilroy was here
rumble seats
ash barrels
feather bed
sad iron
a shirtwaist
talking machine
Liberty Bonds
Decoration Day
whistle britches
Gibson Girl
elocution
"At Home"
spit curls
Mah-Jongg
marathon dancing
Okies
boondoggling
tree-sitting
bobby sox
sacks
subtitles
lindy
tango
jive
calypso
zoot suits
victory gardens
jitterbug
newsreel
the wood box
Buster Brown suit
flapper
stereoscopic viewer
flivver
23 Skidoo
cliff-hangers
a Mother Hubbard
haberdasher
water closet
Art Deco
a Tin Lizzie
dole
G-men
beatnik
white bucks
cat's whiskers
charleston
big apple
rhumba
stroll
twist
ration books
running boards
hubba-hubba
cream off the top
springhouse
a wrapper
morning glory horn
airship
organ grinder
flypaper
crystal set
a hack
bloomers
bobbed hair
the Monkey Trial
bathtub gin
Hoovervilles
swing
Dust Bowl
3-D movies
hula hoops
cinerama
two-step
mambo
bop
frug

The Art of Questioning
Name(s) ________________________________

____

I. Label each sentence below by the *type of answer it would get,* FACTS or IDEAS. For example, this question: Who was the President during the New Deal? would probably get a FACT for an answer: Franklin D. Roosevelt was President during the New Deal.

______ 1 Describe an old radio show like Fibber McGee and Molly.
______ 2 What was KDKA?
______ 3 Why was it so famous?
______ 4 What was a Captain Midnight Decoder badge?
______ 5 Why were Laurel and Hardy so funny?
______ 6 Would you please show me how to do the charleston?
______ 7 Do you agree that *The Wizard of Oz* is a classic film of 1939?
______ 8 What are some of the musicals that came out in the 1940s?
______ 9 When did you get your first TV set?
______ 10 Do you think TV sets were scoffed at when they first appeared?

II. Words that indicate whether you're asking for facts or ideas:

1 *What, When* or *Who* questions generally indicate that you are asking for facts. Name some other words that lead to factual answers:

2 *How* or *Why* questions generally indicate that you are asking for ideas, relationships, analysis, evaluation, or description. Name several more words that accomplish the same thing:

III. Determine what is wrong with the following questions:

1 What was the top song in 1932? I mean, what song did you listen to the most and who sang it and were they a famous group?
2 My mother talks a lot about Mario Lanza and my dad usually gets mad and says that Eddie Fisher is better and who is Mario Lanza?
3 I personally don't like dumb films like Charlie Chaplin's movies but perhaps you can tell me why they are so good.
4 First tell about when you were in high school and the things you did and then about when you were just a little kid.
5 What happened in 1933?

The Mock Interview: Observer's Notes

Observer ____

1 Keep track of the type of questions asked by placing a mark under either Fact or Idea after each question:

FACT ||| *IDEA* 𝍸

Total the number of Fact questions and Idea questions asked. Do you think too many Fact questions were asked? ________ Do you think too many Idea questions were asked? ________

How should Fact questions be balanced with Idea questions to produce a good interview?

2 Were questions asked in a clear voice that could be easily heard? ________ List questions not asked in a clear voice.

3 Did most questioners pause after the end of their questions so that the interviewee had a chance to respond? ________ Mention those that did not.

4 Did most questioners ask one question at a time? ________ Give examples of multiple questions.

5 Were most questions direct and simple with excess words eliminated? ________ Give examples of wordy or confusing questions.

6 Were most questions objective (no personal opinion added)? ________ Give examples of any slanted or biased questions.

7 Were questions asked in an order that made them easy to follow and understand? ________ Which questions seemed out of order or confusing?

8 Were there any vague questions?

9 Who did most of the talking, the interviewer or the interviewee?

10 Did the interviewer give the interviewee any positive "feedback" like nodding the head, murmuring "umhmm," or paraphrasing what was said?

11 Did the interviewer give the interviewee negative feedback, such as silence or disagreement?

12 Was the interviewer courteous, saying "please" and "thank you," for example?

13 Was it evident by the questions asked that everyone listened actively?

14 Did you notice any students taking notes?

15 Were any questions repeats of questions asked previously?

16 Did questions follow an order based on the question preceding (an indication that the interviewer had been listening to the preceding answers)?

17 What kind of listening do you think was going on during this interview?

Some Common Transitions for Paragraphs

Meaning	*Use*			
in addition to	furthermore	also	next	equally important
	moreover	too	first	finally
	besides	like	last	
	likewise	again	lastly	
comparison	similarly			
	likewise			
	in like manner			
contrast	but	nevertheless		
	however	on the other hand		
	still	on the contrary		
	otherwise	although this may be true		
	after all			
result	therefore	consequently		
	hence	as a result		
	accordingly			
time	here	immediately		
	by that time	soon		
	meanwhile	in the meantime		
	at length	afterwards		
	later			
place	here	opposite to		
	by that	across from		
	there	next to		
	beyond	beside		
	nearby			
summary or repetition	to sum up	as I have said		in fact
	in brief	in other words		for instance
	on the whole	as has been noted		indeed
	in short	for example		in any event

Futurism: Framework and Composition

Unit Plan by Leah A. Marquis and Elizabeth Carros Keroack

Leah Marquis is currently teaching at Shawsheen Technical High School in Billerica, Massachusetts. Her responsibilities include teaching courses in composition and journalism as well as both world and American literature. She is finishing her M.A. from Middlebury College, Vermont, and has also attended Oxford University, England.

Elizabeth Carros Keroack has taught English for ten years; her special interest lies in the instruction of writing at the secondary level. She is currently finishing her doctoral dissertation in Curriculum Development at Boston University.

Teacher's Comments

Having finished the team-teaching of a lengthy composition course, we realized the need to develop a follow-up unit which would not only reinforce the writing skills our students had so recently acquired, but also motivate them to continue to grow critically and creatively. We asked ourselves what kind of high-interest curriculum could sustain students' interest in the compositional process while strengthening their individual conceptual knowledge of the world around them?

The study of the future loomed as a topical possibility. After all, few students are totally disinterested in those events that will shape their lives in the years ahead, yet many are bored by the overused and inane compositional topics foisted on them because of teacher desperation. If, over time, the occasionally successful shot-in-the-dark assignment fails to induce students to compose willingly and often, perhaps the study of the future (futurism) could constitute an alternative to failure. Or so we began to think.

After concentrated study of the concept of futurism, we judged it to be an excellent organizational tool for the instruction of composition. Its examination provides students with possible creative experience in all modes of writing—narration, information, exposition, and persuasion—thus allowing them to work at their individual developmental levels without fear of failure. Further, the study of the future integrates all of the language arts—speaking, listening, viewing, reading, and writing—and so fosters students' growing skill in areas not only used repeatedly in school endeavors, but also in the world outside the narrow confines of the classroom. Lastly and most importantly, as students work out the content of the futurism unit, motivation and self-satisfaction abound.

Overview

In 1970, Alvin Toffler revolutionized the attitude of a large segment of American society toward the future. *Future Shock* not only outlined the social and psychological effects of the technological revolution on the present, but also warned of the massive collision bound to result when unprepared citizens found themselves overwhelmed by rapidly accelerating changes in their world. It was little wonder that the book became an immediate best-seller, for it effectively crystallized the unspoken fears held for so long by many of the intellectual community and the public at large.

The shockwaves generated by Toffler's notions produced changes in the educational field, just as they did in business and industry. Specialists in social studies and science particularly became interested in using the future as an organizing concept for preparing students to adapt to change in their lives. A number of courses using this theoretical framework were developed and taught on all levels. Many of these courses in social studies and science still exist; unfortunately, little has been done to implement the future as a structural tool within the English curriculum. Certainly science fiction units have become commonplace additions to the curriculum, but the treatment of the future in language arts has been woefully neglected despite its enormous humanistic and practical value. Certainly this situation can be remedied through a curriculum unit which uses futurism as a vehicle to further composition skills.

In 1971, writers and researchers working under the auspices of the Center for Adaptive Learning, Inc., developed a curriculum model for classroom study of the future. Michael A. McDaniel's essay, "The Role of the Future in Education,"—Chapter Six of Alvin Toffler's collected essays, *Learning for Tomorrow*—gives a full outline and rationale of the proposed model, one that is based on student exploration of the seven major interrelated agents which initiate change in all societies. These agents—demographic shifts, ecological shifts, cultural diffusion, social innovation, technological innovation, cultural-value shifts, and information-idea shifts—comprise a carefully structured operational methodology for the study of change, and as such involve students in mature interdisciplinary thinking. Implemented within a composition class, this model allows students the opportunity to discuss, read, and compose from each of seven different perspectives, thus fostering valuable cumulative learning rather than merely the narrow linear variety which accompanies most topical analysis.

General Objectives

The student:

1 draws upon areas of personal interest and authority in each writing attempt;
2 raises issues, asks questions, or suggests answers concerning problems inherent in an exploration, both personal and social, of the future;
3 explores the function, organization, and composition of the five distinct writing modes;
4 edits own compositions as well as classmates';
5 develops a functional knowledge of social and artistic criticism.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 class participation in discussions and group presentations based on the seven major agents which initiate change in all societies;
2 preparation and completion of eleven writing assignments (to be evaluated according to student adherence to assignment requirements):
    a Personal Timeline
    b Societal Timeline
    c Population Proposal
    d Ecological Letter
    e Short Story
    f Personal Essay
    g Project Invention
    h Interview
    i Art Project
    j Journal
    k Formal Essay

Materials

Books

Hollister, Bernard. *You and Science Fiction.* Skokie, Ill.: National Textbook, 1976.

Huxley, Aldous. *Brave New World.* New York: Harper & Row, 1969.

Orwell, George. *1984.* New York: New American Library, 1961.

Vonnegut, Jr., Kurt. *Welcome to the Monkey House.* New York: Dell, 1972.

Essays

Ehrlich, Paul. "World Population and the Future," *Tomorrow.* New York: Scholastic Book Services, 1973.

Swift, Jonathan. "A Modest Proposal," *Essays.* Dubuque, Iowa: William C. Brown, 1971.

Magazine

The Futurist. Washington, D.C.: World Future Society, 1978.

Stories

Bradbury, Ray. "The Smile," *You and Science Fiction.* Skokie, Ill.: National Textbook, 1976.

Vonnegut, Jr., Kurt. "Harrison Bergeron" and "Welcome to the Monkey House," *Welcome to the Monkey House.* New York: Dell, 1972.

Yarbro, Chelsea Quinn. "Frog Pond," *You and Science Fiction.* Skokie, Ill.: National Textbook, 1976.

Daily Lesson Plans and Activities

Lesson One: Introduction

1 Detail the philosophy and makeup of McDaniel's model for classroom study of the future. (See Overview and Bibliography.)

2 Define, discuss, and elicit examples of each of the seven change agents upon which the McDaniel model rests.

Lessons Two and Three

1 Catapult students into "future thinking" by having individuals construct Personal Timelines. (See Attachments.)

2 Allow time for completion and exchange of timelines in order to facilitate understanding of the many differing perspectives of the future.

Lessons Four and Five

1 Pair students for the purpose of composing their Societal Timelines (see Attachments) in which the seven elements of the model are clearly, though generally, delineated.

Lesson Six: Demographic Shifts

1 Begin detailed exploration of the seven change agents of the future. First introduce the concept of demographic shifts, the various effects of population upon culture, as this agent frequently appears in students' personal and societal timelines.

2 Read and discuss Jonathan Swift's satirical essay, "A Modest Proposal."

Lessons Seven and Eight

1 Read and discuss Paul Ehrlich's essay, "World Population and the Future," which provides students with a modern perspective on the population problem.

2 From awareness of the problems population has engendered in the past and present, have students fashion Population Proposals in narrative form, citing clear-cut means of resolving the population-related problems which loom for the future.

3 Read and evaluate compositions in small groups.

Lesson Nine: Ecological Shifts

1 Invite an ecologically knowledgeable science instructor and/or local meteorologist to brief students on noteworthy past and present ecological shifts.

2 Question the effect of nuclear testing, space travel, nonbiodegradable products, aerosol sprays, and the like on ecological balance.

Lessons Ten through Twelve

1 Have students read "Frog Pond" by Chelsea Quinn Yarbro in order to promote discussion on the theme of man's adaptability to environmental change.

2 Ask students to choose and research ecological issues of interest, and then to draft letters to public officials, industry, and/or the press, stating the nature of their concerns and proposing action for positive change. Drafts will be edited in small groups, revised by their authors, and mailed. Responses to the letters will be posted on the bulletin board.

Lessons Thirteen through Fifteen: Cultural Diffusion

1 Cultural diffusion is the transfer of values and concepts from one culture to another. Ask students to do research in order to compare their own culture's attitude toward family structure, male/female role images, or education with that of an alien culture.

2 Have students use their findings to write individual short stories depicting the merger of the cultures studied; stories should stress the diffusion and/or disappearance of quintessential cultural elements.

Lessons Sixteen through Eighteen: Social Innovation

1 Define social innovation as any of the changes which occur over time in such social agencies and systems as education, government, the economy, and the military.

2 Have students group themselves according to expressed curiosity about the changes imminent in one of the aforementioned systems. Groups then research in the school library the future direction of the system of their choice.

3 Have students synthesize their findings into group statements which categorize the nature of the changes the research indicates.

4 Ask individual students to develop personal essays substantiating their feelings regarding the information discovered.

Lessons Nineteen and Twenty: Technological Innovation

1 Introduce the change agent of technological innovation by initiating a class discussion of history's most famous inventions—their creation, creators, and implications for the future.

2 Have students list the twenty most significant inventions of all time and rate them in the order of their importance.

3 Have students pair off and ask them to devise new inventions which must fulfill useful societal functions. Inventors must (1) state their rationale for the invention, (2) describe its appearance and method of operation, and (3) design an advertisement to sell it to the public. (See Attachments.) Student creativity and the concrete compositional skills of argument, description, direction-giving, and use of propaganda are stressed in this assignment. Advertisements are posted on the bulletin board.

Lessons Twenty-one and Twenty-two: Cultural-value Shifts

1 Present for discussion several controversial issues relating to the question of what constitutes individual rights and privileges in today's society. The laetrile controversy, censorship, euthanasia, and living wills are just a few issues which should foster lively debate on the effects of time on attitudes.

2 Read Kurt Vonnegut's "Harrison Bergeron," a short story which shows the individual's fight for identity in a despotic future society.

3 Move discussion from the arena of the individual to that of the family as students are asked to examine their families' specific rituals and customs. How have these practices been altered by time and circumstance?

4 Ask students to write twenty questions for use in interviews to be conducted with people who are over fifty years old. Questions should reflect class discussion and student interest. The verbatim or paraphrased write-up of resulting interviews hones student transcription skills to a fine point.

Lessons Twenty-three through Twenty-five: Information-idea Shifts

1. Explain that information-idea shifts are all those discoveries of a natural and scientific nature which alter the course of history. Current experimentation in science, in general, and in medicine, in particular, is an excellent means by which to gauge the character of the future of mankind.
2. Generate discussion by asking students open-ended questions: Is a disease-free world possible? How long will it be before humans can reproduce synthetically? Do scientific researchers adhere to a moral code?
3. Have students collect newspaper and magazine articles related to class discussion. Articles are entered in student journals along with short personal commentaries on the issues.
4. After journal completion, ask students to construct a thesis statement on a scientific-medical issue of note and write a formal essay presenting information found on the subject. Restraint, fact-finding, and coordination of ideas are valuable outgrowths of this exercise.

Supplementary Activities

Changes within the arts—literature, music, art—are a reflection of societal value structures and, as such, are valuable to note. While student familiarity with literature and music may preclude in-depth study in those areas, art provides a new genre of field-based study for most high school students.

Arrange a class field trip to a local museum of fine arts. Before departure, give students a brief introduction to the major art periods, styles, techniques, and artists to be viewed. During the museum tour, have students take notes on specially featured selections and all others which personally fascinate them.

Back in the classroom, each student, in conjunction with the teacher, focuses on one work to study further. They research their chosen work of art, its artist, period, and attendant civilization, and they organize a paper based on their findings. (See Attachments for assignment specifics.) Read Ray Bradbury's short story "The Smile" as an example of one prediction of the future of art in society.

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The Futurist. Washington, D.C.: World Future Society, 1978.

Books

Janson, H. W. *The History of Art.* Englewood Cliffs, N.J.: Prentice-Hall, 1963.

La Conte, Ronald. *Teaching Tomorrow Today: A Guide to Futuristics.* New York: Bantam, 1975.

Moffett, James, and Betty J. Wagner. *Student Centered Language Arts and Reading, K-13.* Boston: Houghton Mifflin, 1976.

Toffler, Alvin. *Future Shock.* New York: Random House, 1971.

Toffler, Alvin, ed. *Learning for Tomorrow.* New York: Random House, 1974.

Supplementary Course Materials

Films

Art Is?, National Gallery of Art Extension Service, Washington, D.C. 20565. (Free.)

Innovation (American Enterprise #3), Phillips Petroleum Co., Modern Talking Pictures Service, 2523 New Hyde Rd., New Hyde Park, N.Y. 11040. (Free.)

1984, Audio Brandon Films, 34 MacQuesten Parkway S., Mt. Vernon, N.Y. 10550. (Rental fee: $30.)

The River Must Live, Shell Oil, Shell Film Library, 1433 Sadlier Circle W. Dr., Indianapolis, Ind. 46239. (Free.)

The Time Machine (H. G. Wells novel), Films, Inc., 35-01 Queens Blvd., Long Island City, N. Y. 11101. (Rental fee: $35.)

Two for Fox, Two for Crow, Association Films, Inc., Association Films Regional Center, 410 Great Rd., Littleton, Mass. 01460. (Free.)

Who's Out There?, National Aeronautics and Space Administration, Washington, D. C. 20546. (Rental fee: $117.25.)

Slide Lectures

Introduction to Understanding Art, National Gallery of Art Extension Service, Washington, D. C. 20565. (Free.)

700 Years of Art, National Gallery of Art Extension Service, Washington, D. C. 20565. (Free.)

U.S. Art—A Gift of Ourselves, Association Films, Inc., Association Films Regional Center, 410 Great Rd., Littleton, Mass. 01460. (Free.)

Books

Aldiss, Brian W. *Frankenstein Unbound.* Greenwich, Conn.: Fawcett, 1975.

Ehrenfeld, David W. *Biological Conservation.* New York: Holt, Rinehart and Winston, 1970.

Harrison, Harry, and Carol Pugner, eds. *A Science Fiction Reader.* New York: Scribner's, 1973.

Kelley, Leo P. *Themes in Science Fiction.* New York: McGraw-Hill, 1972.

Lucas, George. *The Star Wars.* New York: Ballantine Books, 1976.

Madsen, Alan L. *Tomorrow.* New York: Scholastic Book Services, 1973.

Attachments

Personal Timeline

1 Your timeline should begin at your present age and continue until you die—your own death should be prophesied. If you die before you are seventy years old, you still must project the future until the year when you would have attained that age.
2 Work in intervals of five years (more detail is advised).
3 The effects that the following change agents have on you, your family, and your friends should be considered:
  a population
  b technical innovation
  c social innovation (systems—education, government, the economy, and the military)
  d culture and value shifts
  e ecology
  f acquisition of knowledge
  g cultural diffusion (the ideas of different cultures coming together—a nation without boundaries)

  Important dates concerning family births, deaths, marriages, investments, jobs, changes of jobs, schooling, and acquisition of major pieces of property should also be indicated on the timeline.
4 Your projections should be probable or preferable, but not fantasized.

Societal Timeline

This line is to be constructed similarly to the personal timeline. Only the changes and major events in society are to be recorded.

1 75-year time span.
2 Work in intervals of five years (more detail is advised).
3 The following elements of society should be considered:
  a population
  b technical innovation
  c social innovation (systems—education, government, the economy, and the military)
  d culture and value shifts
  e ecology
  f acquisition of knowledge
  g cultural diffusion (the ideas of different cultures coming together—a nation without boundaries)
4 Your projections should be probable or preferable, but not fantasized.

Project Invention

You are an inventor, a combination scientist and technologist. Consider your next project carefully. What is it that you will invent? Once you have an idea, develop it using the following format:

1 Illustrate and/or thoroughly describe the invention.
2 Explain its purpose and the method of its functioning (in layman's terms).
3 Why did you create your invention? Does it change society in any way? If so, how? If not, why not?
4 Design a written advertisement to "sell" your invention.

Culture and Values—Supplementary Project

Art is a reflection of the culture and values of a particular society and civilization. It has been important to humans since the first scratched primitive drawings of buffalo on cave walls thousands of years ago.

Select a piece of art from the museum visit, one which interests and attracts you. Record its name, the artist who created it, and the period to which it belongs. Describe the piece (be it painting, drawing, photograph, sculpture, furnishings, etc.) *thoroughly*. What does it look like? What is its subject? What theme or idea is conveyed? Comment on your immediate reactions to it. How and why does it appeal to you?

Using designated library periods following the visit, do further research on your chosen work of art. Begin with a short study of the civilization from which it came (country, time of origin). How is it a reflection of that civilization's culture or values? What does it tell you about what was important to the people who created and admired it? Which change agents are reflected in the artists's work? Go on to learn more about the artist. How are the artist's interests or personality apparent in the art? How has your understanding been improved through this research?

Finally, define "art." What do you believe it to be? Why? Project into the future to the year 3000. What one piece of art or one art form that is around today would be the best mirror of the twentieth century? Explain your choice.

Suggested Structure of Project

1 General information
  a name, artist, period
  b description
  c immediate reaction and explanation
2 Research
  a civilization
  b reflection of culture
  c artist's personality and message
  d your understanding
3 Art of the twentieth century
  a description of item
  b explanation of choice
4 Personal definition of art

Advertising Comes to School

Unit Plan by Patsy Barrett

Patsy Barrett has taught English or communications at Kansas High School, Kansas, Illinois, and St. Joseph High School, St. Joseph, Illinois, Pima Community College, Pueblo High School, Sabino High School, and Santa Rita High School, Tucson, Arizona. She is presently teaching economics and world geography at Catalina High School, in Tucson. She has published numerous articles in scholarly journals and has appeared on programs for both NCTE national and secondary section conferences, as well as those of Arizona and California English Teachers Associations.

Teacher's Comments

For five years I had been teaching some senior high classes of modern media, which included the study of visual literacy and media awareness as well as film history, filmmaking, and radio/TV production. Invariably my students wanted to do commercials for the radio/TV production courses. With preproduction planning that I required, the commercials were creative and technically done well, but the subject matter left a lot to be desired.

I decided the problem lay in the fact that the students were doing satires and parodies of ads not geared to prime-time viewing but something more geared to underground video that really was not going anywhere.

I suspected that students would learn more about advertising if they were able to do the "real thing"—first explore their own feelings, then learn advertising from the business world's point of view. It seemed to me the experience would be more meaningful to them if it approximated real situations with real clients, real products, following real principles and guidelines.

But first I had to find out more about advertising by enrolling in some university courses in marketing, creative advertising, and public relations. Then I arranged through my county career guidance program for six weeks of work-study with a local advertising agency. Next, I did a research project in the University of Arizona Archives of Television Commercials in order to feel competent to tell students how to do real commercials and print ads and to share the marketing theory, the objectives, language and art principles and psychology of advertising. I learned the whys, whens, hows of an ad agency—the excitement of a commercial shoot, the work involved in a sound mix session, the disappointment when a client axes a campaign or kills the whole account. Now I could not only help students to do meaningful, real study of advertising but I could answer career questions as well as technical how-to queries. Or could I? Would it work with students who are quite jaded about advertising? The answer—I could and it did work. The following is the unit I used.

Overview

This four-week unit is designed for senior high school or junior college students in English, media, marketing, or advertising. With supplementary materials it can be expanded into a nine-week quarter course where classes meet every day, or it can be used for a semester where the classes meet three hours weekly. Excellent film and other materials for such a course are listed under supplementary materials. The activities contain all levels of Bloom's taxonomy of learning principles, but with less stress on the literal level and more on the application and synthesis levels.

The aim is to provide learning experiences for students that will enable them to see how advertising affects them and how the free enterprise system works from the business world's point of view. The unit is built around the following concepts:

1 Advertising influences the American life-style and each of us.
2 Advertising is obtrusive and ubiquitous.
3 Advertising is a necessary part of the free enterprise system for moving goods in the marketplace.
4 Advertising is created by or for the advertiser and must follow certain restrictions, objectives, guidelines, and principles.
5 Advertising applies the concepts and theories of persuasion.
6 Advertising recognizes the affective nature of persuasion.

The unit structure builds from the students' experiences with advertising and the easier concepts of appeals through the media of advertising to the principles of creativity and production of ads for the various media—print, billboard, radio, and TV.

However, a teacher could choose to study only one advertising medium or only advertising influences; that is, any one or combination of conceptual goals. As the unit stands, it is as complete as I have been able to make it, while omitting public relations advertising and political ads per se. Nor did I mention Public Service Announcements (PSAs) or institutional ads because students find them more difficult to create. But the same basic principles apply to all advertising.

General Objectives

The student:

1 explores ways in which advertising affects students and their life-styles;
2 explores the short history of advertising and becomes familiar with its objectives;
3 becomes familiar with the guidelines of advertising as set forth by the Federal Trade Commission (FTC) and the American Association of Advertising Agencies (AAAA) Code;
4 becomes aware of the principles of various advertising media (e.g., billboard, print, radio, and TV);
5 produces individually and in groups various examples of advertising following the prescribed objectives, guidelines, and principles;
6 evaluates examples of advertising;
7 recognizes the use and influence of persuasive techniques in advertising;
8 improves writing and other communication skills.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 Writing assignments which include the testing of the levels of learning (literal, translation, interpretation, application, analysis, synthesis, and evaluation) as applied to the principles of advertising.
2 Participation in class discussions about reading selections and about personal experiences with advertising.
3 Participation in class evaluations of commercial advertising samples.
4 Writing original copy for ads, scripts for radio and television commercials, and the storyboarding of television commercials.
5 Participation in class evaluation of other students' advertising projects.
6 Production of ad projects—print ads, radio and television commercials.
7 Writing of a comparative analysis of AAAA Code and Vance Packard's *The Hidden Persuaders.*
8 Completion of a collage on "The Great American Dream."
9 Participation in skits and role-playing activities.

Materials

Books

Boland, Charles M. *Careers and Opportunities in Advertising* New York: E. P. Dutton, 1964.

Burton, Phillip Ward. *Advertising Copywriting.* 3d ed. Columbus, Ohio: Grid, 1974.

Buxton, Edward. *Promise Them Anything.* New York: Stein and Day, 1973.

Hilliard, Robert L. *Writing for Television and Radio,* 3d ed. New York: Hastings House Communication Arts Books, 1976.

Kuhns, William. *Exploring Television.* Chicago: Loyola University Press, 1971.

Packard, Vance. *The Hidden Persuaders.* New York: McKay, 1957.

Ryan, Bernard, Jr. *So You Want To Go Into Advertising.* New York: Harper & Row, 1961.

Skinner, Stanley. *The Advertisement Book.* Evanston, Ill.: McDougal, Littell, 1976.

Booklets

"Advertising and the Public Interest," American Enterprise Institute for Public Policy Research, Washington, D.C., 1976.

"The Case for Advertising: Highlights of the Industry Presentation to the Federal Trade Commission," American Association of Advertising Agencies, 200 Park Ave., New York, N.Y. 10017.

Pamphlets

"Advertising: Manipulation or Persuasion?" J. Walter Thompson Co., 420 Lexington Ave., New York, N.Y. 10017.

"The Television Code," National Association of Broadcasters, 18th ed., June 1975. Section on "Advertising Standards." 1771 N. St., N.W., Washington, D.C. 20036. (Up to 20 copies free.)

Slide/Tape

Communication Is Power: Mass Media and Mass Persuasion, "The Language of Advertising" (pt. 1 of kit), The Center for Humanities, Inc., White Plains, N.Y.

Miscellaneous

"The Great Media Rip-Off Via Subliminal Perception," *Audio-Visual Instruction,* June/July 1976.

"Local Firms' Logos Are Sign of Times," *Arizona Daily Star,* Tucson, April 16, 1978.

"Muzak is the Message—'I will not Steal' It HUMS," *Arizona Daily Star,* Tucson, April 14, 1978.

"Subliminal Perception: Myth or Magic?" *Educational Broadcasting,* Nov./Dec. 1975.

Daily Lesson Plans and Activities

Lesson One

1 Have students take inventory of advertising attitudes and discuss their answers in class. (See Attachments.)

2 Use structured overview of advertising to introduce the unit. (See Attachments.)
  - a What do we mean by *advertising*? What are its images?
  - b What are the advertising mediums?
  - c What is advertising's place in the marketing of goods? In the free enterprise system?
  - d How does an advertising agency fit into the whole picture?
  - e What are the restraints on advertising and its production?
  - f What are the appeals used in ads?

Lesson Two

1 Discuss the attitude inventory again with the students. Some students may have changed their minds about some items since the structured overview presentation.

2 Discuss and review propaganda techniques. Most students are familiar with name calling, glittering generalities, testimonials, transfer device, plain folks device, card stacking, and bandwagon device by the ninth grade. However, it may be necessary to review them and evoke a definition of propaganda.

Assignment. Find some examples from radio and television commercials that illustrate some of the propaganda techniques discussed. Be prepared to give these examples in Lesson Four.

Lesson Three

1 Show the slide/tape "The Language of Advertising."
2 Entertain questions and discuss with class.

Assignment. Read "Advertising: Both Sides of the Issue." (See Attachments.) Be prepared to discuss this in class.

Lesson Four

1 Discuss examples of propaganda techniques the students found in television and radio commercials.
2 Discuss the points made in "Advertising: Both Sides of the Issue."
3 Discuss with the class the question, What would happen if there were no advertising?
4 Discuss selected vocabulary (especially the concepts of manipulation, persuasion, subliminal suggestion, propaganda. (See Attachments.)
5 Read in class the pamphlet, "Advertising: Manipulation or Persuasion?" and discuss.

Assignment. Consider the advertiser's view of America. Using magazine advertisements, construct a collage of "The Great American Dream." Due on the date of Lesson Seven.

Lesson Five

Divide the class into groups of 2-4. Allow the groups 15 to 20 minutes in which each group will prepare to role play a skit based on one of the following situations:

1 You are attempting to sell your defective used car to a prospective buyer.
2 You are 2 hours beyond curfew and your mother and dad meet you at the door.
3 You "ditched" class yesterday and your teacher asks for your excuse.
4 You have failed to do the work for a required class and you are justifying your behavior to the counselor.
5 You used "cheat sheets" to fill answers on a test and got caught. You and your friend are trying to explain your actions to the dean in order to avoid suspension.
6 You accepted a date from your best friend's boy/girl friend and he/she found out. You are trying to explain without alienating them both.

Point out that silence or tactics of evasion, diversion, omission, or circumlocution may be manipulative or deceptive acts.

Have each group perform its skit. After each skit have students (other than the performing group) point out instances of manipulation of facts.

Lesson Six

1 Read aloud the article, "The Great Media Rip-Off via Subliminal Perception." (See Attachments.)
2 Read aloud the press release, "Muzak Is the Message." (See Attachments.)
   a Do you believe such a thing as subliminal perception exists?
   b How can we know?
   c What really influences you to buy a product?

3 Show television commercials to the class.* Ask students to watch for camera angles that distort images to make them look larger than in real life; costuming that influences the viewer psychologically or emotionally; composition of scenes that leads the eye to the product. Ask the students to listen also for sounds and/or music that also imprint on the brain arousing emotional responses. After viewing each commercial, stop the projector and ask students to recall images and sounds, guessing why the advertiser chose those particular ones. This shows how television and radio conspire to saturate our sensibilities with images we ourselves have retained. Mason Williams once told the FCC, "Television is not a salesman with a foot in your door, it's a salesman with a foot in your head."

Optional Assignment. Find at least one other article about subliminal advertising and report on it to the class or check Key's *Subliminal Seduction*, or "Subliminal Perception: Myth or Magic?" in *Educational Broadcasting*, Nov./Dec. 1975.

Lesson Seven

1 Put collages of "The Great American Dream" around the room.
2 Give students ditto material on advertising appeals. (See Attachments.)
3 Discuss the appeals with the class.
4 Look for the appeals of advertising in the student collages.
5 Show samples of ads illustrating appeals, layouts of magazine and newspaper ads. If possible, have these on slides, and also show samples of billboards around town that illustrate the principles of outdoor advertising.

Assignment. Have students collect and bring in examples of the various ad appeals mounted and labeled for discussion or for bulletin board display.

Lesson Eight

1 Read aloud the article, "Local firms' Logos are signs of times." (See Attachments.) Discuss the principles of slogans (handed out in Lesson Seven).
2 Have students play "Name that Slogan" Game. (See Attachments.)
3 Let students do the assignment at the end of the game.

Assignment. Search for examples of logos and trademarks to place on a bulletin board in the room. Collect the names of products to determine the motivation behind the naming process. Often times names imply value or quality (Imperial Margarine, Zest).

Lesson Nine

1 Hand out ditto sheets on radio advertising principles and discuss in class. (See Attachments.)
2 Read and discuss with the class "Sixteen Ways to Capture and Hold Attention for Radio Commercials." (See Attachments.)
3 (Optional): Discuss rating agencies and their influence on programming.

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*Commercials are available from television stations, advertising agencies, or from Clio, 30 East 60th St., New York, N.Y. 10022.

Alternate activity: Show the film "Buy, Buy" which interviews directors and cinematographers working on commercials who show why they chose particular visual elements. The final commercials are shown with appeals and structures very obvious. Before taping or playing commercials, check recent copyright guidelines.

Lesson Ten

1 Study radio commercial sample script. (See Attachments.)
2 Listen to radio commercials to illustrate the various principles discussed in Lesson Nine. Or the teacher may prefer to borrow sample ads from a local ad agency.

Lesson Eleven

1 Hand out the ditto on brainstorming and discuss rules with the class. (See Attachments.)
2 Assign the writing of a 30- or 60-second radio commercial script for Lesson Twelve.
3 Let students form small groups and brainstorm ideas.

Lessons Twelve through Fifteen

1 Let students work in groups to produce a typed and timed script.
2 Have students rehearse the script, produce the sound effects, etc.
3 Let students tape the script and turn in the audio tape and typed script.

Lesson Sixteen

1 Play the audio tapes for the class and have them evaluate on ditto forms.
2 Hand out a ditto of "Twelve Points for Evaluation of TV Commercials." (See Attachments.)
3 Hand out a ditto of "Do's and Don'ts for Effective Commercials." (See Attachments.)

Lesson Seventeen

1 Have students search in Hilliard's *Writing for Television and Radio* (pp. 81-124) for sample television scripts. They should notice how the audio and video parts of the script are separate and how the director's directions are in the first left-hand column. They later will have to use this form for their own scripts.
2 Show filmed TV commercials to the class and ask students to classify the commercials as to structure and appeal. (Local TV stations will sometimes give away old commercials after they are no longer being shown. Ad agencies will sometimes give away old copies of their TV spots. Alternative: have a speaker from a local TV station.)
3 Hand out a ditto of the American Association of Advertising Agencies Creative Code. (See Attachments.) This is the code the advertisers themselves abide by. Students must abide by it in preparing their own ads for class.

Optional assignment. Read Vance Packard's *The Hidden Persuaders* and consider the contradictions between the AAAA Code and Packard's portrayal of advertising in America. Write a paper in which you discuss each of the three major responsibilities the AAAA recognizes in the Code and the specific standards they claim adherence to, using examples from *The Hidden Persuaders.* Or, read a copy of the National Association of Broadcasters' (NAB) Code and the Federal Trade Commission (FTC) guidelines of television commercials and compare them to the points in the AAAA Code. Does the AAAA Code contain any guidelines not required by the NAB and the FTC?

Lessons Eighteen, Nineteen, and Twenty

1 Let students work in groups to plan, write scripts, produce storyboards, rehearse scripts, and video tape commercials.
2 Have students show the video tapes and evaluate them in class.

Note: Two class periods for working on commercials and one period for evaluation are minimum time allotments. Activity can be extended if time allows.

Supplementary Activities

1 View and discuss the film "A Company of the Future" to show how one family-owned company credits advertising with its growth into a diversified corporation.
2 Read assignment in Skinner's *The Advertisement Book* (pp. 2-44) to help students see that there are many ways to classify appeals in advertising.
3 View and discuss the film "Sixty-Second Spot," pointing out the casting and shooting problems of spot commercials.
4 Watch the film "Buy, Buy" and discuss the different viewpoints about shooting an ad presented in this film.
    a Should ad photos be artistic or "real"?
    b When a lens is used to distort the length of a car, is the ad artistic or deceptive?
5 Watch the film "Why Man Creates" and have students discuss it, using the "Three-Level Study Guide." (See Attachments.)
6 Discuss the principles of direct mail advertising. (See Attachments.)
7 Compile a list of jobs involved in direct mail advertising for students to consider. (See AAAA pamphlets listed in supplementary materials.)
8 Have students collect and bring in samples of direct mail advertising that are unique or that illustrate principles of advertising studied in the unit.
9 Watch the film "Stalking the Wild Cranberry." Discuss reasons for the high cost of making TV commercials, the planning and storyboarding that is done beforehand, and the number of mistakes that can be made even by professionals.
10 Watch the film "The Unexpected" and discuss with students their agreement or disagreement with the Xerox Corporation's decision to cancel this commercial.
    a Did you feel the same way the secretaries did?
    b Just because a commercial is entertaining, is it also a "good" commercial?
11 Read the AAAA pamphlet "What Advertising Agencies Are, What They Do, and How They Do It."
12 Hand out the ditto of the structure of an ad agency and discuss the various jobs with the students. (See Attachments.)
13 Invite a person from an ad agency to speak to the class about the agencies and the jobs involved.
14 Ask students to prepare a career paper on advertising or a related field. Suggest such titles as the following: A Guide to Careers in Advertising; Careers and Opportunities in Advertising; So You Want To Go Into Advertising.
15 Take a trip to the library to inventory the materials available on advertising. (Notify the librarian several days ahead so that materials can be

gathered and extra help can be available. If a career guidance counselor is available in the school, this is a good opportunity to utilize his or her services.)

16 Have students form ad agency groups and assign jobs within each group. Use role playing.

Supplementary Materials

Books for Students and Teachers

Diamant, Lincoln. *The Anatomy of a Television Commercial.* New York: Hastings House.

Flesch, Rudolf. *The Art of Plain Talk.* New York and London: Harper & Brothers, 1946.

Garrett, Thomas M. *An Introduction to Some Ethical Problems of Modern American Advertising.* Rome: Gregorian University Press, 1961.

Howard, John A., and James Hulbert. *Advertising and the Public Interest.* Chicago: Crain Communications, 1973.

Key, Wilson Bryan. *Subliminal Seduction.* Englewood Cliffs, N.J.: Prentice-Hall, 6th ed., 1976.

Kleppner, Otto, and Norman Govoni. *Advertising Procedure.* Englewood Cliffs, N.J.: Prentice-Hall, 6th ed., 1976.

Longman, Kenneth A. *Advertising.* New York: Harcourt Brace Jovanovich, 1971.

Ogilvy, David. *Confessions of an Advertising Man.* New York: Atheneum, 1964.

Rank, Hugh, ed. *Language and Public Policy.* Urbana, Ill.: NCTE, 1974.

Standard Dictionary of Advertising Agencies. Skokie, Ill.: National Register Publishing Co. Printed triannually, Feb., June, Oct.

Taplin, Walter. *Advertising: A New Approach.* London: Hutchinson & Co., L., rev. ed., 1970.

The Lasker Story, As He Told It. Chicago: Advertising Publications, 740 Rush St., 1963.

Wainwright, Charles Anthony. *Television Commercials: How To Create Successful TV Advertising.* New York: Hastings House, rev. ed., 1970.

Films

"Buy, Buy," Churchill Films, 662 North Robertson Blvd., Los Angelos, Cal. 90406

"A Company of the Future," West Glen Films, 565 Fifth Ave., N.Y. 10017

"Sixty-Second Spot," Pyramid Films, Box 1048, Santa Monica, Cal. 90406

"Stalking the Wild Cranberry," ACI Media, Inc., 35 W. 45th St., N.Y. 10036

"The Unexpected," West Glen Films, 565 Fifth Ave., N.Y. 10017

"Why Man Creates," Pyramid Films, Box 1048, Santa Monica, Cal. 90406

Film Strip

"Advertising: The Image Makers," Xerox Educational Center, Columbus, Ohio.

Pamphlets

"Advertising: A Guide to Careers in Advertising," American Association of Advertising Agencies, 200 Park Ave., N.Y. 10017

"Career Opportunities in Advertising for Men and Women," Careers Research Monograph No. 17c, 1974. Chicago.

"What Advertising Agencies Are, What They Do and How They Do It," American Association of Advertising Agencies, 200 Park Ave., N.Y. 10017

Attachments

Inventory of Advertising Attitude

Circle the number that most closely represents your response to each question.

		Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1	Advertising is essential to our American way of life.	1	2	3	4	5
2	The purpose of advertising is to give helpful information on new products.	1	2	3	4	5
3	TV commercials are intrusive and a nuisance.	1	2	3	4	5
4	The TV commercials are better produced than the shows.	1	2	3	4	5
5	Advertisers try to manipulate people to buy things they don't need.	1	2	3	4	5
6	Newspaper ads get in the way of news items and clutter the paper.	1	2	3	4	5
7	Advertising influences my buying choices.	1	2	3	4	5
8	Advertising causes higher prices of goods.	1	2	3	4	5
9	Most advertising is false and misleading.	1	2	3	4	5
10	Most ads exhibit bad taste.	1	2	3	4	5

		Always	Sometimes	Never
1	I like to look at billboards and their messages.	1	2	3
2	When TV commercials come on I get up and do something else.	1	2	3
3	When a commercial comes on my favorite radio station, I switch to another one.	1	2	3
4	I find radio commercials are more entertaining than informative.	1	2	3
5	I read at least one ad in my favorite magazine.	1	2	3
6	If I see or hear an ad about a product I have bought, I pay attention to it.	1	2	3

		Always	Some-times	Never
7	I ignore ads on products I do not plan to buy.	1	2	3
8	When I buy a product, I buy only the one about which I have seen or heard ads (even if it is more expensive than the others).	1	2	3
9	When I get a direct mail ad (sometimes called bulk or junk mail), I open it and look to see what is advertised.	1	2	3
10	I order from direct mail sources (ads received as above; *does not* include orders from newspapers, magazines, or Sears catalogs).	1	2	3

Structured Overview of Advertising

What do we mean by *advertising*? What does the term bring to your mind? TV commercials, radio commercials, newspaper ads, magazine ads? How about billboards, signs, classified ads, supermarket displays and packages, placards on buses, etc.? Or do you think of the Hollywood picture of a Madison Avenue (New York City) agency, where an ad man saves a million-dollar account by breathlessly phoning the client with a new slogan he just dreamed up? Or you may think of ads or commercials you like or dislike. Or as something on which over 30 billion dollars per year is spent on its various forms which in turn accost us from every side.

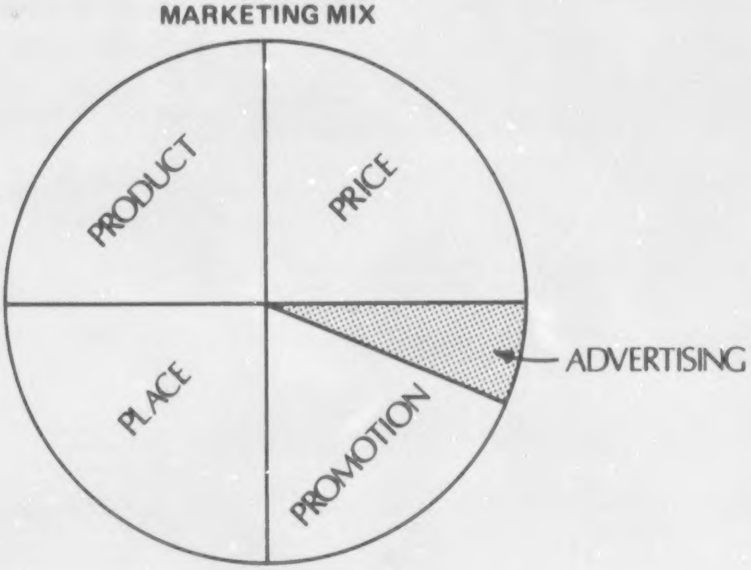
Advertising is ubiquitous (everywhere) and obtrusive (obvious). How did it get this way and become so important in our lives? In order to find out we will study not only the ads themselves, but the economic and social forces producing them. At the same time we will learn the principles of writing and producing ads so that we can create our own. Afterwards we will evaluate ours, each others', and those we encounter in order to determine "what is good or bad advertising." During the course of the unit you will also become familiar with possible careers in advertising.

Aids for evolving a structured overview with students (to accompany the above dialogue):

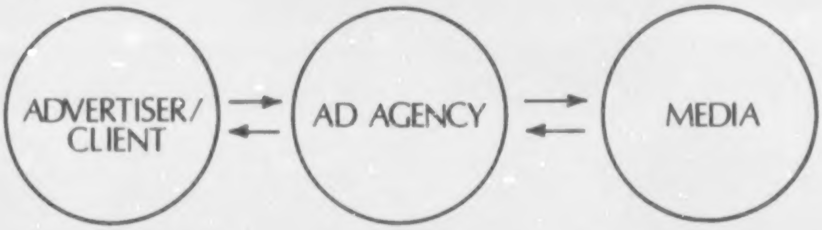
Advertising Mediums

direct mail ads
bus placards
product packaging
supermarket displays
political ads
classified ads
signs
billboards
magazine ads
newspaper ads
radio commercials
TV commercials

Advertising's Place in the Marketing of Goods

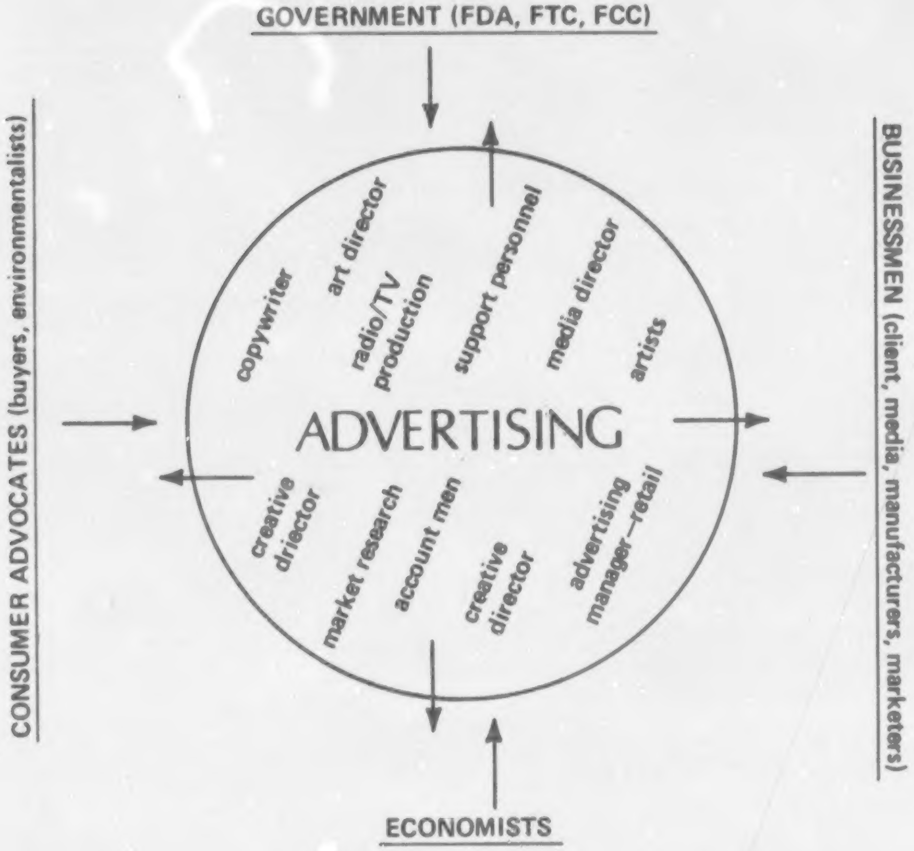


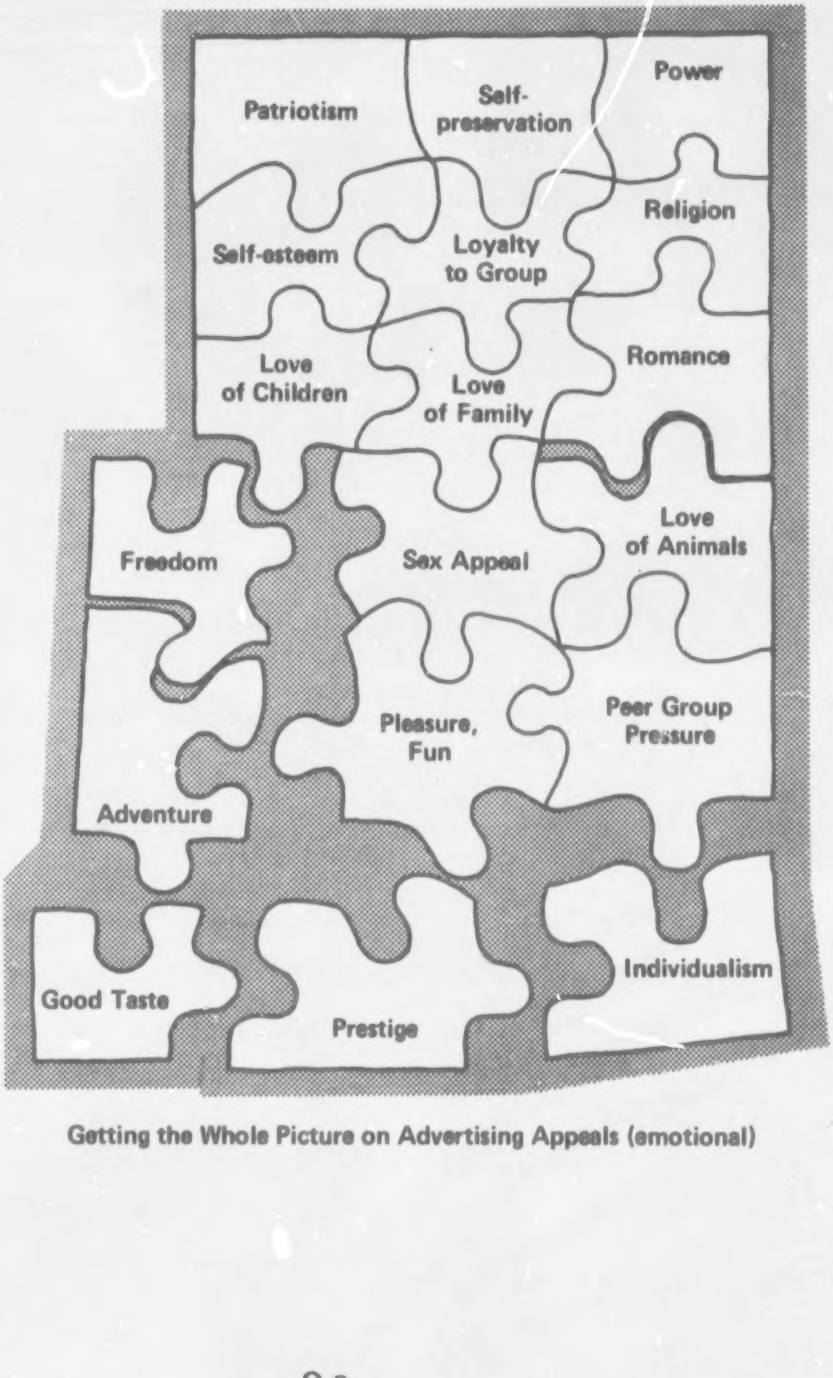
The Ad Agency's Place As Middleman


ADVERTISER/ CLIENT
AD AGENCY
MEDIA

The ad agency produces the advertising for the client, places it with the media, bills the client, keeps its 15% commission, and pays the media.

Elements Influencing Advertising


GOVERNMENT (FDA, FTC, FCC)
CONSUMER ADVOCATES (buyers, environmentalists)
BUSINESSMEN (client, media, manufacturers, marketers)
ECONOMISTS
ADVERTISING
copywriter
art director
radio/TV production
support personnel
media director
artists
creative driector
market research
account men
creative director
advertising manager—retail


Patriotism
Self-preservation
Power
Self-esteem
Loyalty to Group
Religion
Love of Children
Love of Family
Romance
Freedom
Sex Appeal
Love of Animals
Pleasure, Fun
Peer Group Pressure
Adventure
Good Taste
Prestige
Individualism

Getting the Whole Picture on Advertising Appeals (emotional)

Advertising: Both Sides of the Issue*

Marshall McLuhan has said, "Advertising men know the effect they want before they start, they want sales. That's why the art of advertising is the greatest art form in the world. The advertisement, because of its concern for effect and its understanding of the media for the getting of that effect, is the greatest art form there is. Years from now the advertising of our century will be studied by all the great art experts. They will be saying, 'Oh, boy, that artist was totally unknown, anonymous and ignored all his life. He was one of the greatest guys who ever lived.'"

My objective in this presentation is the same as Walter Taplin's in his book, *Advertising: A New Approach*. It's to promote objective and dispassionate study of advertising.

For teachers who teach about advertising I think it behooves us to present both sides of the issue. As Alvin Achenbaum of J. Walter Thompson Company said in his presentation at NCTE in Philadelphia in 1973, the charge to teachers is threefold:

1 Clarify the role that advertising plays in the marketplace based on all the evidence available.
2 Help students recognize semantic nuances and ramifications involved in this complicated activity.
3 Understand and assure the role of honestly persuasive advertising as the fairest way to answer needs of the buying public and move goods across the nation.

Advertising, because it is ubiquitous and obtrusive, is a subject on which everyone tends to form strong opinions—everyone is interested but not *disinterested*. Partisans seize facts and turn them into evidence to support preconceived ideas. The educated and thinking people are more likely than the rest to have arrived at strong views on the subject of advertising.

Criticisms of advertising are, in the last analysis, general criticisms of life. Advertising gets its just share because it is conspicuous, but also it becomes a scapegoat for various other features of modern life, which may not be its fault at all. Whether we like it or not we have advertising, and we are likely to go on having it. That being so, it is better to think carefully about it, when we think of it at all, and not leave the subject any longer to be dealt with in terms of passion and prejudice.

Some time around 1940 marked changes in the quantity of advertising used and in the relationship of marketing activities to production occurred. Emphasis in American industry shifted from selling what could be made to making what could be sold. Thus advertising assumed a much more important place in the corporate enterprise. The marketing man rose faster in corporation hierarchy than the financial man. At the same time, the marketer began to replace the financier as the popular symbol of what's wrong with America. The shift in emphasis led to a great deal more attention to practices of advertising and marketing.

Criticisms

1 *Advertising Sells People Things They Neither Need Nor Want.*
Examples: medicines other than prescribed by doctor, auto tail-fins, deodorant soaps, cigars, cigarettes, etc.

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*Notes from a speech presented by the author at a meeting of the California Association of Teachers of English, February 10, 1978.

True—people do not really *need* most items of our economy. They do not even need a car (with tail-fins); they do not need deodorants either. It's an American *value* not to smell too much, but *certainly is not a need.* (But if one doesn't need cigarettes, he may need chewing gum, which fills the same psychological purpose.)

People don't need things they don't have, but once they have them they think they need them (car, cigarettes, in-door plumbing, dishwasher, etc.). It is clear that advertising does sell people things they don't *need,* but not so clear it sells them things they don't *want.* If advertising causes us to buy something we thought we wanted only to discover we did not get what we expected—that may be the result of false and misleading advertising, which we will discuss presently.

Taplin says that most of the things we want are not material but mental states of mind. The advertiser starts with a material objective and suggests the state of mind which may be achieved by purchases.

Manipulation vs. persuasion could also be discussed at this point.

2 *People Are Not Really Influenced by Advertising.*

Not true of people in general. May be true of critics, but it is more likely that the average person is unaware of the effects on their purchasing habits. When the need arises for a product, the more heavily advertised ones are asked for.

Advertising is most influential on mail ordering. Least on used cars or goods requiring personal selling. Has considerable effect on purchases in supermarket (where most of purchase decisions are made).

Brand preference is usually influenced by advertising. *Conclusion:* the effects of advertising on purchase decisions are definite but elusive. No evidence of subliminal advertising effects.

3 *Advertising Imposes Uniformity on the Populace.*

This was a common fear during the 1930s and 40s. The trend in America since WW II has been the opposite. Opponents now counter, "It fosters senseless proliferation of variety."

Because of mass production and mass marketing there are limits on the variety of products. Variety is desirable to the manufacturer and advertiser to increase sales volume, but it is difficult to achieve at reasonable cost.

The success of the Industrial Revolution showed that people appreciated the way machinery could reduce costs of goods even though more uniformity was the result. Today the trend is to use automation to produce a variety of goods in each production run. For example, cars: makes, body styles, colors special equipment.

Manufacturing rather than advertising may be the cause of uniformity. The critic should be clear on whether he's criticizing (1) the business of advertising, (2) the level of technology in a production system, or (3) society in general.

If we complain that advertising is used to sell products in sufficient quantities to make mass production feasible, we are criticizing advertising. If we blame economics of mass manufacturing for uniformity, we are criticizing the production system. If we object to people's desire to keep up with the Joneses, we are criticizing society.

It may be that when competitive advertising is attacked, particularly by the advocates of State control, what is under fire is not just advertising but competition itself, including price competition.

4 *Advertising Generates Senseless Proliferation of Variety in Goods and Services.*

As in the previous criticism, there is some confusion on what is being criticized. Advertising is somewhat at fault, however—it seeks to create variety or differences through characterization of goods or services. Two brands that have no important physical or functional difference may seem very different because of the way they are characterized.

But this may be a meaningful character distinction. Atmosphere is acceptable in dining, why not in products such as washing powder, shirts, etc.? (This relates to the principle that customers buy a benefit not a product.) People vary in the reactions to atmosphere they want, so they have choices.

Some product variety not related to advertising: Ethnic and cultural reasons for proliferation—Black women bought hair straighteners; white women bought hair curling preparations (now reversed). Such products as ravioli, beer, vodka, VWs have spread beyond culture of origin. Product design is also responsible for variety such as battery radio, various orange drinks, etc.

5 *Advertising Results in Higher Prices.*

It is difficult to find evidence to either support or refute this. Advertising lowered prices during the period of industrialization because it generated sales volume to make mass production feasible. It does raise prices of such goods as cosmetics because it adds value. The low cost of house-name brands is not due to lack of advertising. They are produced by the manufacturers of national-name brands using the same equipment and raw materials, but not necessarily in the same combination. The price to the store is based on what it costs the manufacturer to fill the very large order and the store's specifications for the product. The national brand may be less costly to produce than the store's own brand. Also marketing costs are less for wholesale and retail selling for contract manufacturing of private brands. It could be argued that lower prices of the private brand are possible only because advertising of the national brand has enabled the manufacturer to sell enough goods to break even on his production costs and thus make his production facilities available to individual stores.

Advertising brings savings on the distribution side, because it speeds up turnover of stock, making lower retail margins possible without reducing shopkeeper's income. On the manufacturing side, advertising makes large-scale production possible—thus lower prices. Advertising is about 3 percent of the cost of some items. It definitely lowers the cost of newspapers, magazines, radio, TV.

6 *Advertising Is False and Misleading.*

Such advertising does exist. No one is more aware than the ad trade associations who have codes. Also the media have established codes, federal and state governments have passed legislation and set up agencies. The Federal Trade Commission and the Federal Food and Drug Administration spend much time on the problem. The Better Business Bureau also works on it.

Only a small proportion of advertising is found to be false or misleading and is less frequent among major agencies or advertisers. Only rarely does false or misleading advertising serve the interests of the advertiser—*he must have repeat sales to recoup the initial investment for production.* Exposure can harm an advertising firm for years and may cause it to fail.

False advertising is easy to prove. Misleading advertising is more difficult because omission may cause it rather than commission. A product should not have to advertise a weakness (i.e., a washing powder that cleans clothes better than other powders, but tends to oversuds the washer) any more than a politician does, but it should be mentioned on the label. Not a unique problem in advertising, but it is noticed more because of the public nature of advertising.

Another criticism is that advertising does not give the consumer sufficient information. David Ogilvy says informative ads work better than the persuasive or puffery ads. Taplin adds that even facts (and want ads) persuade in most cases, and facts can be used to tell lies more easily than an argument—they can be selected and arranged.

7 *Most Advertising Is Irrelevant.*

The difficulty here lies in determining what is relevant. To some the technical description of a sound system amplifier is not relevant; to some a poetic description of what it sounds like and a description of its looks because of its decorative function are relevant.

"Join the Pepsi Generation" is irrelevant to those who have no desire to, but instead drink it for its taste. But they may have considered the advertising highly relevant when the slogan was, "Twice as much for a nickel too."

Everything except basic elements (coffee beans in coffee, engines in cars, etc.) is probably irrelevant, but no one chooses a brand of coffee on the grounds it contains coffee beans. We choose each brand for the little extra quality it provides beyond what is generic to the product class. It may be a design feature or an amusing ad, but the way the brand is differentiated is relevant to us.

8 *Most Advertising Exhibits Bad Taste—Or Sponsors It.*

First we must define "in poor taste." If we mean aesthetically displeasing, we can document it to our own satisfaction. If we mean offensive in terms of accepted etiquette or general community values, it's harder to find examples.

Ads are meant to be persuasive—no one deliberately offends, though. If an advertiser suspects an ad may offend, he will test it extensively first. Producers of advertising must defer to the tastes of the audience; they cannot put forth what they or the critics feel is aesthetic. Ads are geared to reflect attitudes of those to whom they are directed.

Some say since advertising is persuasive it should up-grade tastes. When it can be done at no expense to the advertising effectiveness, most practitioners agree. Today cinematographers are doing more work in commercials because of the pay and creativeness (as well as directing experience). Consequently, commercials are often better than the shows.

9 *Advertising Is Too Intrusive.*

This criticism usually refers to TV now; formerly it referred to radio. The alternate is the BBC-type programming, which is not necessarily better, just different.

Advertisers will continue to use TV because it sells goods. The only way to change this is through legislation or by boycotting of products.

10 *Advertising Regulates Discussion of Public Issues Through Its Control of News Media*

Actually it is much more under control of networks and publishers than the advertisers (whose influence is indirect and subtle). Occasionally advertisers do make direct attempts to silence public discussion of certain controversial topics.

This will be a continuing problem as long as the media are dependent on advertising for most of their revenue. Alternates have failed in papers and magazines—too costly.

If we had pay TV, things probably would not be much different from today except it would be more expensive.

Sources:

Alvin Achenbaum, "Doublespeak: What is Deceptive Advertising?" A speech at NCTE in Philadelphia, Nov. 1973, cassette available from NCTE.

Kenneth Longman, *Advertising,* Harcourt Brace Jovanovich, Inc., New York, 1971.

Marshall McLuhan, "Conversation with Marshall McLuhan," Videography, Oct. 1977.

Walter Taplin, *Advertising: A New Approach,* Hutchinson & Co. Ltd., London, rev. ed., 1963.

Conceptual Vocabulary

For our reading assignment in the "Advertising: Manipulation or Persuasion?" booklet, there are four words we must be familiar with in order to get the meaning of the selection and in order to decide whether or not we agree with what is being said. The words are (1) persuasion, (2) manipulation, (3) subliminal, and (4) propaganda.

1 Persuasion (language experience)

What do we mean by "persuasion"? After student input, give the following information on the dictionary origin of the word: The root "suave" comes from MF (Middle French) and F (French) meaning "sweet," and from L (Latin) meaning to counsel or advise. Therefore, the word originally literally meant "to advise or counsel sweetly."

How does one go about persuading another? What happens when persuasion is used on you? Has anyone ever persuaded you to do something? Did he convince you by logic or what other method? Did he use facts only or did he use an emotional appeal? Who uses persuasion other than advertisers? (Politicians, ministers, environmentalists, etc.) What are the expected outcomes, or what is the persuader attempting to accomplish in each case? Is persuasion good or bad?

2 Manipulation (context)

Let's take a look at the word *manipulation* in the sentence on lines 1 and 2 of page 2 of the booklet: "The belief that advertising can *manipulate* consumers goes back in large degree to the popular and academic literature of the Fifties."

What do you think it means as used here? You may recognize the root word *man* as being found in other words such as *manual.* Does it mean manual here do you think? Does the following paragraph which is a quote from the book *The Hidden Persuaders* help to clarify or reinforce your perception of the word?

Management is another closely related word, but it can have bad connotations. Now read the first two lines of page 3 under the subtopic: "Manipulate is a Strong Word." How do you feel about the word *manipulate* now? Can you compare it to *persuasion*?

Notice the illustration on page 1. Which woman is being manipulated? Which is being persuaded?

3 Subliminal (structure)

This word is a psychological formation taken from L sub (below) + L limin (threshold).

Threshold in this case refers to consciousness. So literally the word means below the level of consciousness. Can you think of an example of something that could be subliminal? (Body language is one most students would understand.)

Now contrast *subliminal* with *sublime* which means coming up from below the threshold, rising in the air, lofty; hence morally very lofty.

4 Propaganda (language experience)

We have discussed this word before. Remember the propaganda techniques we talked about (name calling, glittering generalities, testimonials, transfer device, plain folks device, card stacking, and bandwagon device)? How do you think propaganda relates to the selection we are about to read? Who wrote the booklet? What is his objective? Notice his technique and look for any examples of propaganda techniques as you read.

The Great Media Rip-Off Via Subliminal Perception

Rich E. Ingalls, Grossmont College, California

Five hundred people were enraged, skeptical, and/or shocked as Wilson Bryan Key told them how Madison Avenue's advertising techniques are deliberately designed to manipulate the mind at a subconscious level by appealing to the sex drive and man's subconscious death wish. Key documented his controversial statements with specific examples and analyses of advertisements to determine "the message behind the message" in a session on Tuesday, March 30, entitled "The Great Media Rip-Off Via Subliminal Perception."

Key cited research supporting the fact that under hypnosis people can instantly read "objects" that are upside down. The eye *sees* upside down and it is the mind that turns things right side up. According to Key, advertising people recognize this phenomenon and use it to influence consumers on a subconscious level by showing skulls, the word "sex," phallic symbols and other objects and words upside down in both print and nonprint mass media advertising. Key has supported this theory with experiments measuring eye movement response to ad copy. In such experiments, the subject's eyes focus on many of the subliminal messages—the messages designed to be perceived at a subconscious, rather than a conscious level—in advertising copy.

The key to an awareness of subliminal advertising is to learn how to perceive on both a conscious and a subconscious level--a skill that is part of what educational media professionals call "visual literacy." Once the hidden message is brought to the surface, it loses much of its power to influence and persuade.

A former professor of journalism and now president of Media Probe, Inc., in Los Angeles, Key is the author of the book *Subliminal Seduction* (Signet Press, 1974) which deals in greater depth with the subject of subliminal advertising.

"The Great Media Rip-Off Via Subliminal Perception" was the first major session sponsored by the International Visual Literacy Association, an affiliate of AECT.

From *Audiovisual Instruction,* June/July 1976. Reprinted with permission.

Muzak is the message— 'I will not steal,' it hums

The Associated Press

Somewhere in a large Eastern city, a scientist claims, shoppers are getting a message with their Muzak these days—but they don't know it. He says it's a subliminal voice aimed at reducing shoplifting by telling them: "I will not steal."

The theft deterrent is being tested in a store "in a large Eastern Seaboard city," Dr. Hal Becker of Metairie, La., told a conference in Atlanta Wednesday. He declined to identify the city.

"What the new application does in behavior therapy is provide stimuli on a background music system to set an example in honesty reinforcement and theft deterrent," Becker said in an interview.

"Our intention, based on the tests, is to make it available to retail outlets—department stores, supermarkets," he said.

Becker said the system has the subliminal message "embedded" in background music so the conscious mind can't quite hear it.

"The message is designed to work almost like a post-hypnotic suggestion to be honest and to avoid stealing," Becker said. "There are words in the message like 'I am honest' and 'I will not steal.'"

Becker, who has taught part time at Tulane University's department of biomedical engineering, was in Atlanta to deliver a paper to a meeting of the Institute of Electrical and Electronic Engineers.

Adelaide Hahn, Tulane information officer, described Becker as "a super guy with about 50 different degrees," who has "done a lot of work in subliminal learning."

Becker said a New Orleans supermarket chain has estimated that one in 14 people "is seriously and significantly shoplifting."

"In a store of about 2,000 employees, the annual rate of shoplifting was greater than $1.6 million," he said.

Becker said that if the subliminal messages came into widespread use, employees and customers would be "informed that a system is being used to deter shoplifting and lower prices to customers through store savings."

Reprinted with permission of The Associated Press. Article appeared in April, 1978.

Advertising Approaches, Appeals, Format, Layout

There are principles that must be followed in producing ads of all kinds. Before we begin our study of each of the kinds of ads—print, radio, TV, billboard, direct mail—we will study these principles. We then will look at samples of ads the teacher has selected and those that you have selected in order to gain experience in judging good and bad ads. As a synthesizing experience you will be asked to produce an ad and evaluate your own as well as those of your classmates. In some cases ads will be produced in groups instead of individually.

From magazines choose an example of each of the emotional appeals listed on page 2 of this ditto and at least one example of a "straight sell" ad. Mount each ad on a piece of construction paper and label the appeal.

Tomorrow we will display and talk about your ads and evaluate them according to the principles of copy, structure, layout, headline, and slogan given on page 3 of this ditto. After you select your ads, be sure to read the principles so that you can talk about those that apply to your examples. According to the principles, are the ones you have chosen good ads or bad ads?

Advertising Approaches—Appeals

Factual (rational) appeal—straight copy, gives only the facts
Emotional (imaginative) appeal—(1) self-preservation (individualism, selfish interests); (2) love (romantic, of family, animals, children); (3) patriotism; (4) good taste (snob appeal); (5) religion; (6) loyalty to group (public opinion, prestige); (7) power.

With the above appeals advertisers attempt to satisfy the following needs: (1) to feel safe and secure; (2) to feel worthwhile and successful (self-esteem, status); (3) to be accepted by others (love, popularity, sexual attractiveness, friendship, community); (4) to be an individual (uniqueness from others, freedom to do and choose as you desire); (5) to feel a sense of roots (patriotism, nostalgia, a place to call home, familiarity); (6) to seek pleasure (excitement, relaxation, amusement, etc.)

Ad Structures or Formats

A straight sell is presented by a spokesman or a demonstration.

An emotional appeal consists of (1) testimonial; (2) humor/satire; (3) musical/special effects; (4) dramatization (story line, slice of life, problem-solution, fantasy); (5) suspense; (6) analogy.

Print Ads

Copy: put name in the title and main selling point in bold type; use logo (company name), highly readable print, and strong words which include Free, New, Now.

Structure: P = Promise of benefit (in headline)
A = Amplification (give more details)
P = Proof (use facts, figures, or demonstration)
A = Action (requested or implied, "Buy——today!")

Layout: Relate headline and picture, consider total appearance, make product the center of interest, use flow of eye movement, unity, balance, and make trademark obvious.

Headline: Write copy that is not self-serving, but looks through the eyes of the consumer. Be specific—you're not talking to *everyone*. Avoid boastful headlines—make it believable. Avoid clichés such as quality, dependable, etc.

Slogan: Create a design that is meaningful to the customer, short, easy to remember; and repeat it. Use rhyming, parallelism, and always include the name of the product.

General suggestions: The style of the copy should evolve imagery: "John Deere snow blower." "Blow heavy snow away quickly with a John Deere." "Blow away a blizzard before breakfast . . . behind a John Deere." Make the headline important, meaningful to the audience. It must be distinctive, unique—come from the product itself. It must be believable—have a guarantee, offer a free sample, be from a reliable company. It must have human interest—relate people to people.

Copy checkpoints: Is it arresting? Is it clear? Is it simple? Does it give the information a reader would expect at this point of decision making? Are all factual claims supportable? Is it believable? Does it deliver the intended message?

Creativity: Getting Ideas

Research the product. Consider the intended market. Envision the product. Research what ads have been used—what competition is doing. Keep a file of good ads. Brainstorm.

Principles of Outdoor Advertising

Can product be identified quickly? Is copy brief—seven words or less? Have you used short words? Is type legible? Are visuals large? Are colors bold? Is background simple?

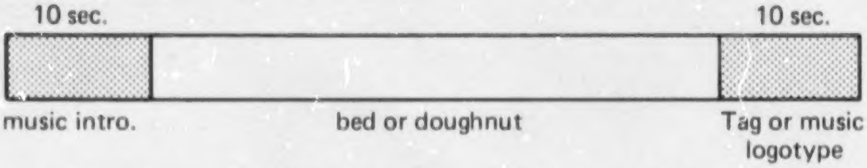
The most visible colors are white on red and black on yellow.

Billboards: Poster panels are 1:2¼ ratio, paper-covered, of 1-2 months' duration, and displayed on off-beat streets. Rotate boards are 1:3½ ratio (14 × 48 feet), hand-painted, 6 months' minimum duration, displayed in high-traffic areas. They may be moved every 2 months to three different locations; embellishments or extensions can go to the side or above 5 feet, at bottom 2 feet. They are lighted at night, and when they include mechanical movement (very expensive) are called "spectaculars."

Radio Advertising

Research the product; tell about benefits; use action words; mention advertiser often, but don't overdo it; keep message simple; use SFX (sound effects) if possible.

Here is a graphic breakdown of a radio ad:



Create for a special market segment; set the scene; use words to create images; if it's important, repeat it; make dialogue believable; make ending strong, positive, telling what you want the audience to do.

The first 8 seconds are the most important. You must catch attention and hold it.

Avoid: long sentences; long, unfamiliar words; being boring; overworded superlatives (outstanding quality, etc.)

Direct Mail

This is the best way to reach a specific segment of the market. Less than 1/3 of the people do not like it. One-third of the people do not care. Seventy-five percent will open and glance at least before tossing away direct mail. Of that seventy-five percent, sixty percent will purchase some of the time from direct mail (45% of target market).

Make direct mail as personal as possible: hand address instead of label and use stamp instead of meter. Direct mail must be very creative, eye catching, and on colored paper. Include a mail-back card and something useful with the name of the product on it (letter opener, etc., that "fits" the product or campaign).

TV Advertising

Principles of TV Spots: (1) Choose approach. (2) Make the message clear. (3) Make it short. (4) Make it simple. (5) Tell the story visually. (6) Provide audio to complement visuals and fit the tempo. (7) Get the attention of viewer the first few seconds and hold it. (8) Mention product or service several times.

General Information about Advertising

An *Advertising Council* was formed to produce PSA's (Public Service Announcements) for nonprofit and charitable organizations in the public interest.

Statistics on Taped TV Spots:

18,000 commercials are produced (taped or filmed) each year for over $120 million.

25% for national distribution are on tape.

33 1/3% or more for regional distribution are on tape.

50% or more for local distribution are on tape.

By 1980 it is estimated that 50 percent of all TV spots made for national distribution will be taxed, since tapes are faster, lower in cost, provide improved electronic control of color and contrast, and permit improved, streamlined and computerized editing.

Statistics on Agencies:

Group	*Agencies*	*Billings* (in billions)	*Employees*
A	200 (45%)	$5.20 (7%)	40,000
B	1,300 (23%)	1.70 (22%)	22,000
C	4,200	.56 (8%)	13,000
	5,700	$7.46	75,000

Functions of a Full-service Agency:

Conducts research on positioning for client.

Makes a study of people who would be best customers.

Researches the most significant point of the product against competition.

Creates a dynamic way of presenting the unique quality of the product.

Submits proposed ads and commercials for approval of advertiser.

Offers a media proposal covering consumer and advertiser plans.

Produces ad material, ships it to media, sees that it runs properly, bills advertiser for time, etc., pays the media, pays the vendors, and collects commission.

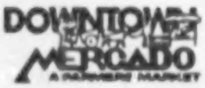
Local Firms' Logos Are Signs of Times

By Carol Stengel
The Arizona Daily Star

Chances are, if you see golden arches, you'll think McDonald's while the sight of a black-and-white tuxedoed rabbit may trigger visions of Playboy.

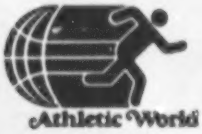
Without a doubt, some national firms have prospered from the use of graphic images which, when repeated enough, become synonymous with the business's name to the average consumer.

Applying this principle, local businesses are developing their own unique logos. And, with luck, a businessman here can hope that his logo will become to the eye what "That's exactly right, Hank" (Jim Click Ford) and "Lord, they're good people" (O'Rielly Chevrolet) are to the average Tucsonan's ear—an advertising catalyst that spawns recall of the business.



Some maintain that the use of a business logo is purely optional. Others are so convinced of their value they say a business could flounder without a good one.

Jack Trustman, owner of the advertising firm that bears his name, is one who believes a logo is so vital that it can determine business success or failure.



"It reflects the image and personality of the business. It's an instant suggestion of what the business has to offer," Trustman says.

A logo doesn't necessarily have to be used in advertising. In the case of an architectural firm, for instance, the logo can merely sit pretty on stationery letterheads, business cards and brochures, and still do its job.

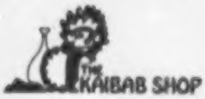
Logos, said Trustman date back to the first barber pole and even to the pioneer entrepreneur who hung his shingle outside his inn. "It's a matter of pride for what the product is," he said.

Sometimes a logo will consist merely of the business's name set in unique lettering. An interesting display of initials can also be used, according to local logo designer Randy Emerson.

Graphic logos can represent a business symbolically or geometrically, where the forms don't really represent anything, Emerson said.

Whatever the logo, its purpose is to attract attention. "There's so much glut," says Henrietta Terrazas of Terrazas & Terrazas Advertising and Public Relations. "There are so many people screaming for attention. If you have a logo that's well known, customers don't have to take time to read the entire name. They've gotten your message. They know who it is."

Betty Brown, assistant manager of the Kaibab Shop, 271 N. Stone Ave., believes the message to consumers through a logo often is "almost subliminal."

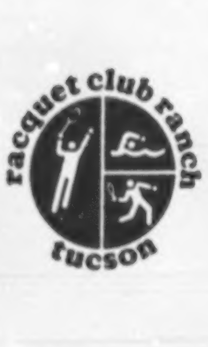


The Kaibab Shop logo incorporates the meaning of the word "kaibab"—a mountain lying down—in a montage that shows pottery, a basket and kachina doll, all items the store sells.

"It says more in the world than a paragraph could," Brown said. "I've always been a firm believer in 'The less said, the more you get across.' This logo is a prime example of that."

Tucson Racquet Club President Joe Tofel sits in his office and instructs a reporter, "Look at me." He then proceeds to hold his hand in the air, displaying his middle finger.

He's not angry. He's trying to make the point that the gesture is a sign, just like a logo, and that it has impact. He even takes the old adage one step further, saying, "A picture is worth a million words."



Pointing to the club's logo, which has symbolic human forms swimming and playing tennis and racquetball Tofel said, "We don't have to say we're a racquet, sport and swim club. There it is. Though a firm believer in using graphics for his logo, Tofel notes that a logo can be as basic as a famous designer's signed initials on a tie.

ROH'S
4553 E. Broadway / 795-8573

Roh's Inc of 4553 E. Broadway began using a new logo in September that Roh's sales manager Jim Sewell said has helped the store's name identification.

Before the new logo, customers were always looking for Roh's which deals in television and video sales and repairs, in the phone book under "Rose." Now, the logo uses bold letters, deviating from the past script form. Sewell believes the bolder letters stick in people's minds more, making the spelling error less common.

The logo also uses horizontal lines across the letters, reminiscent of the lines on a malfunctioning television set. And a rose is used for the apostrophe, in combination with a new advertising slogan that invites customers to "pick a Roh's."

Sewell is pleased with the logo. "Unless you have something that will stick in people's mind, you're pretty much throwing your advertising away," he said.

John R Kulseth Associates, Ltd.

For architect John R. Kulseth, his firm's logo helps serve as an introduction "to symbolize our beliefs." The logo consists of an abstraction of people, of varying heights, representative of the firm's belief that buildings exist for people and must reflect their individual needs and desires.

The cost to have a logo designed locally can range from $100 to $1,000, Trustman said. Terrazas noted though that a University of Arizona art student designed her firm's logo, a stylized sun, for $10. "I was so poor in those days," Terrazas said, "I didn't have an artist on staff."

In selecting a logo for a business, one should consider the following:

- Try for a logo that's different, Terrazas said.
- The logo should look good in black and white or color, and whether it's used large or small.
- If a business's logo relies on its kind of lettering, "you need a distinct typeface that you can call yours," Terrazas said. "An artist can do that by taking for example a straightface type and adding curlicues, running letters together or putting capital letters in the middle," she said.

Reprinted by permission of *The Arizona Daily Star.*

"Name That Slogan" Game

Below are slogans for local and national advertisers. Fill in the blanks by naming the product/service.

1	______ adds life	______	(Coke)
2	The uncola	______	(7-up)
3	You'll like the way it says Hello	______	(Wrigley's Spearmint)
4	We try harder	______	(Avis)
5	The buck stretcher	______	(El Campo)
6	Feeling good about yourself	______	(Pepsi Light)
7	We build ideas	______	(Marved/US Homes)
8	Put a little ______ in your life	______	(Squirt)
9	Automotive Supermarket	______	(Beaudry)
10	You've come a long way, baby	______	(Virginia Slims Cigarettes)
11	We are driven	______	(Datsun)
12	Have a ______ day	______	(Pepsi)
13	Doing what we do best	______	(American Airlines)
14	We do it all for you	______	(McDonald's)
15	Weekends were made for ______	______	(Michelob)
16	We're working to keep your trust	______	(Texaco)
17	You asked for it, you got it	______	(Toyota)
18	All the way to fresh	______	(Belair Cigarettes)
19	We're keeping up with you	______	(Visa)
20	The greatest surprise is no surprise at all	______	(Holiday Inns)
21	You're in good hands	______	(Allstate Insurance)
22	The human bank	______	(Union Bank)

Assignment. Now make a list of ten or more advertising slogans that you have heard or read. Then choose one product/service and produce a new slogan. Remember to refer back to the principles for slogans in the ditto (see Attachment VII) used in Lesson Seven.

Sixteen Ways to Capture and Hold Attention for Radio Commercials

1 *Product-in-action sound effects:* Coffee comes to life in the percolator, as Maxwell House proved in its radio commercials. There are sounds relevant to just about every product, waiting to be employed as creative tools. How it's used can make a big difference, too.

2 *Mix 'em up:* Experiment with various combinations of jingle, dialogue, straight announcement, sound effects, music, etc. Makes listener wonder what is coming next.

3 *Symbolic character:* Have a distinctive voice represent your product. If it's indigenous to a foreign country (spaghetti, etc.), the voice can hold attention with its accent.

4 *Tie-in with stations features:* Integrate your commercials with the weather reports, time checks, musical styles, or even the call letters of the station. Any way to sound less like an interruption to regular programming helps.

5 *Call on comedy stars:* Use guys whose job is to be funny, but don't let it fall flat. Get real comedy material, from performer, if possible, or from comedy writers.

6 *Variations on a theme:* Once you hit on the magic jingle, don't be content to present it at one tempo, over and over. See that it gets every treatment from cool jazz to old-fashioned waltz.

7 *Tie-in with current events:* What's going on in the world that has everyone interested? Is there a world's heavyweight championship fight in the works? Sign up one of the fighters for your commercials if the product lends itself to endorsement by a name from the world of sports.

8 *Ad libs:* For the height of realism, why not let your representatives call it the way they see it? Foreign actors are most articulate and convincing given the freedom to speak of their country's advantages.

9 *Speeds ups–slow downs:* You can often capture attention by tampering with the speed of sounds in radio commercials. Caution: take care that important words don't get garbled in the process.

10 *Real life interviews:* Questioning the man (or woman) in the street about your product can turn up the kind of praise which, captured on tape, can serve to activate the listening audience. Inclusion of actual street noises in the sound tract helps to heighten the realism.

11 *Orchestrate sound effects:* For greater appeal to the listener's imagination, let music simulate the sounds you are after in the commercial. You can establish the real sound and follow with the musical treatment. The tempo of the product sound can be effectively translated to music.

12 *Use kids:* Unexpected heights of realism and charm can be reached by use of kids where dialogue is called for. They have been known to come up with topnotch copy through ad lib.

13 *Publicity-hungry stars:* Check into which show business luminaries are a little short on work and anxious to get back into the limelight. Chances are you can work out a satisfactory arrangement.

14 *Authoritative voice:* Radio listeners are accustomed to accepting the word of the commentators who bring them the news. That same voice may be available for the delivery of your sales message. Local and regional personalities may be of use.

15 *Use of popular or standard tune:* If you can get the rights to a familiar tune, you've taken a giant step toward bridging the gap between entertainment and the commercial.

16 *Character switch:* Play a trick on the listeners now and then to perk up their attention. Try introducing one type of character, say a gentle housewife, and have her enter screaming at her husband; or have a prize fighter talk like Caspar Milquetoast.

Reprinted with permission from Philip Ward Burton, *Advertising Copywriting,* Third Edition. Grid Publishing, Inc., Columbus, Ohio, 1974. Page 271.

Radio Commercial Sample

CLIENT: Getty Oil Company LENGTH: 60 sec.
PRODUCT: Getty Premium Gasoline
AGENCY: DKGinc.
TITLE: "GORILLA"

(SFX: CAR DRIVING) (SFX: GORILLA SNORTING IN BACKGROUND)

1ST: Ah, this is crazy. The zoo should have given us a truck. Who ever heard of transporting a gorilla in a car?
2ND: Don't worry. He's chained down good and tight. Just don't drive past the Empire State Building.
1ST: You just keep feeding him those bananas and we're all right.
2ND: Look at him eat. I'd rather clothe him than feed him.
1ST: Look at this gas gauge. Didn't I give you money to fill it up?
2ND: Yeah, but I had to buy a crate of bananas. I only had two dollars left for gas.

(SFX: CAR COMING TO A CHOKING HALT)

1ST: Ah, now you done it. No gas and a car full of gorilla.
2ND: (NERVOUSLY) Ooooohhh. . . .
1ST: Alright, take it easy. We're just out of gas.
2ND: We're out of bananas too.

(COL. BOGEY MARCH MUSIC)

ANNOUNCER: These days a couple of bucks worth of gasoline doesn't seem to take you very far. But one will take you further than the rest. Getty Premium. At Getty we sell only Premium gasoline. Over 100 octane. But we sell it for a few cents less per gallon than most other major premiums. So at Getty, you get more gas for your money.

(SFX: HONKING HORNS)

1ST: You stay with the gorilla. I'll go for gas.
2ND: You stay with the gorilla. I'll go for bananas.

A commercial that combines humor, dialogue, and surprise to lead into the main message, delivered straight by announcer, and leaves the listener smiling. To see the contribution a commercial concept can make in delivering a sales story, just try reading the announcement by itself and see what attention it would hold.

From *Advertising Procedure* by Otto Kleppner. Reprinted with permission from Getty Oil Company.

Brainstorming: Guidelines, Rules

Brainstorming is sometimes called "creative collaboration by groups." The objective is to come up with as many creative ideas as possible in an informal situation. Everyone should participate and let the ideas be as wild as they may be.

Criticism is ruled out. Adverse judgment of ideas must be withheld until later. Free-wheeling is welcomed. The wilder the idea, the better; it is easier to tame down than to think up. Quantity is wanted. The greater the number of ideas, the more likelihood of getting a winner. Combination and improvement, called "hitchhiking," are sought. In addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea. Now is the time to put on our "thinking caps" and THINK CREATIVELY. Good luck on getting some winning ideas!

Some rules to follow are no criticism during the session; and write all ideas down (everyone's idea is important at this point).

A creative person has certain qualities. Everyone can develop these with practice: (1) ability to concentrate, (2) accurate observation, (3) retentive memory, (4) logical reasoning, (5) good judgment, (6) sensitivity of association, (7) creative imagination.

Twelve Points for Evaluation of TV Commercials

1 Does the video tell the story without audio? How well?
2 Is the video fully graphic (specifying technique, describing staging and camera action)?
3 Does the audio "listen" well (language, pacing)?
4 Do the audio and video complement each other and are they correctly timed for each other? (Act it out to be sure.)
5 Are there too many scenes? Can some be omitted?
6 How well have you identified the product?
7 Does your script win attention quickly and promise an honest benefit?
8 How well have you *demonstrated*?
9 Have you provided a strong visualization of the one major claim that will linger in the viewer's memory?
10 Could a competitive brand be substituted easily and fit well? (Better not!)
11 Is it believable? (Always ask yourself this.)
12 Are you proud to say you wrote it?

Do's and Don'ts for Effective Commercials

DO	DON'T
Remember TV isn't supposed to be a reproduction of a printed advertisement. Think more in terms of feeling than just facts.	Don't plan your commercial from the things you want to say. Start from the things you want the viewer to feel, then create your commercial to deliver these things.
In copy, speak the viewer's own language.	Don't talk too much and especially don't talk "advertisingese."
Concentrate on the picture side first and add the audio copy later.	Don't develop the words first. That is a radio and print technique.
Use interesting staging, appropriate props and keep the pictures moving or changing with motivation.	Don't rely on announcer's sheer personal magnetism to hold audience even for one 60-second commercial.
Run through the pictures without the sound. Make the visual side tell a complete story. Strive for unusual and memorable graphics at all times.	Don't rely on the combination of radio-style copy and whatever pictorial sequences are at hand and easiest to use.
Keep the emotional value of television as one of your sales tools. Be certain your commercial has an emotional value.	Don't think that loud, fast excitement is the only emotional quality. Consider quiet, sophisticated, happy, youthful, as moods that best fit your message.
Try to involve viewers emotionally.	Don't create unrealistic situations unless you do it on purpose.
Make the pictures tell the dominant portion of the story.	Don't write too much audio copy.
Stress close-ups to make your message personal, vivid, and more effective.	Don't wait more than a few establishing seconds before coming in close.
Identify the product in many ways: background sign, foreground sign, reveals (fade ins, pop ons), supers (superimposing product on background) with or without prices.	Don't rely on sponsor identification only at open and close.
Use situations, questions, dramatic statements by people, cartoons, etc.	Don't use printed headlines to arrest attention.
Keep the progression of ideas, pictures, and sales points moving toward your objective.	Don't use an unrelated opening or "stopper" merely to get attention.
Strive for extremely clear visuals.	Avoid cluttered backgrounds in pictures.
Create mood and effect lighting to enhance the commercial.	Don't rely on flat lighting.
Let the camera show and demonstrate products.	Don't merely mention the products' benefits.
Prove selling features as you would in person.	Don't just point to the product and *talk* selling features.
Feature *one major* theme or item in a commercial.	Don't use television to list items as you do newspapers.
Create an interesting "intro" on film or tape with your own music theme. Or Or make it an "intro" and a closing called a "Sandwich" commercial.	Don't keep changing the opening or the "Sandwich" parts of your commercial. Repetition helps to broaden its effectiveness.

Creative Code
American Association of Advertising Agencies

The members of the American Association of Advertising Agencies recognize:

1 That advertising bears a dual responsibility in the American economic system and way of life.

To the public it is a primary way of knowing about the goods and services which are the products of American free enterprise, goods and services which can be freely chosen to suit the desires and needs of the individual. The public is entitled to expect that advertising will be reliable in content and honest in presentation.

To the advertiser it is a primary way of persuading people to buy his goods or services, within the framework of a highly competitive economic system. He is entitled to regard advertising as a dynamic means of building his business and his profits.

2 That advertising enjoys a particularly intimate relationship to the American family. It enters the home as an integral part of television and radio programs, to speak to the individual and often to the entire family. It shares the pages of favorite newspapers and magazines. It presents itself to travelers and to readers of the daily mails. In all these forms, it bears a special responsibility to respect the tastes and self-interest of the public.

3 That advertising is directed to sizable groups or to the public at large, which is made up of many interests and many tastes. As is the case with all public enterprises, ranging from sports to education and even to religion, it is almost impossible to speak without finding someone in disagreement. Nonetheless, advertising people recognize their obligation to operate within the traditional American limitations: to serve the interests of the majority and to respect the rights of the minority.

Therefore we, the members of the American Association of Advertising Agencies, in addition to supporting and obeying the laws and legal regulations pertaining to advertising, undertake to extend and broaden the application of high ethical standards. Specifically, we will not knowingly produce advertising which contains:

a False or misleading statements or exaggerations, visual or verbal.
b Testimonials which do not reflect the real choice of a competent witness.
c Price claims which are misleading.
d Comparisons which unfairly disparage a competitive product or service.
e Claims insufficiently supported, or which distort the true meaning or practicable application of statements made by professional or scientific authority.
f Statements, suggestions or pictures offensive to public decency.

We recognize that there are areas which are subject to honestly different interpretations and judgment. Taste is subjective and may even vary from time to time as well as from individual to individual. Frequency of seeing or hearing advertising messages will necessarily vary greatly from person to person.

However, we agree not to recommend to an advertiser and to discourage the use of advertising which is in poor or questionable taste or which is deliberately irritating through content, presentation or excessive repetition.

Clear and willful violations of this Code shall be referred to the Board of Directors of the American Association of Advertising Agencies for appropriate action, including possible annulment of membership as provided in Article IV, Section 5, of the Constitution and By-Laws.

Conscientious adherence to the letter and the spirit of this Code will strengthen advertising and the free enterprise system of which it is part.

Adopted April 26, 1962

Endorsed by Advertising Association of the West, Advertising Federation of America, Agricultural Publishers Association, Associated Business Publications, Association of Industrial Advertisers, Association of National Advertisers, Magazine Publishers Association, National Business Publications, Newspaper Advertising Executives Association, Radio Code Review Board (National Association of Broadcasters), Station Representatives Association, TV Code Review Board (NAB)

Three-Level Study Guide on "Why Man Creates"

Before you view the film you must know how to "read" it or what to look for. Scan the questions below before we start.

The film probes creativity and its various facets. It is divided into seven sections that are labeled and a conclusion or summary. Notice the sections as you view them. *Do not take notes during the film.* Instead use your eyes to "read" it closely. Afterwards we will discuss and fill in the study guide.

1 What were the seven labeled sections of the film? *(literal)*

2 What was the meaning of the animated "Edifice" section? *(interpret)* (The history of man from caveman to 20th-century man.)

3 What was the last shot of in that section? *(literal, detail)* (An atom hovering over piles of airplanes, TVs, computers saying, "cough, cough.")

4 What was the filmmaker saying in that section? *(interpret)*

5 How does it apply to us? What meaning does it have for us? *(applied)*

6 Did you see any evidence of irony in the "Edifice" section? *(interpret)*

7 In the section "Fooling Around: Sometimes Ideas Start That Way," what did the scene with the egg mean when goopy tar comes out, then finally a butterfly comes out of one? *(interpret)*

8 What does that scene tell you about how to be creative? *(applied)*

9 Who were the three men who were quoted in the section on the "Process?" *(literal)* (Edison, Hemingway, Einstein)

10 What are some of the qualities a creative person must have as implied by their quotes? *(interpret)*

11 What was the filmmaker saying about creative artists in the "Judgment" section? *(interpret)*

12 What was happening with the ping-pong balls in the parable? *(literal)*

13 Who does the ball that bounced too high symbolize? *(interpret)*

14 How does the filmmaker get the audience to relate to him? *(interpret)*

15 How did you feel about him? Have you ever felt as he did or seen someone else who did? *(applied)*

16 Why do we need heroes? *(interpret)*

17 In the "Digression" section what is being said about the squelching of creativity? *(interpret)*

18 How does this same idea relate to the brainstorming principles we learned? *(application)*

19 In the "search" section what do the interviews with the scientific researchers tell us about creative people and the search for success? *(interpret)*

20 What questions do you have that have not been answered?

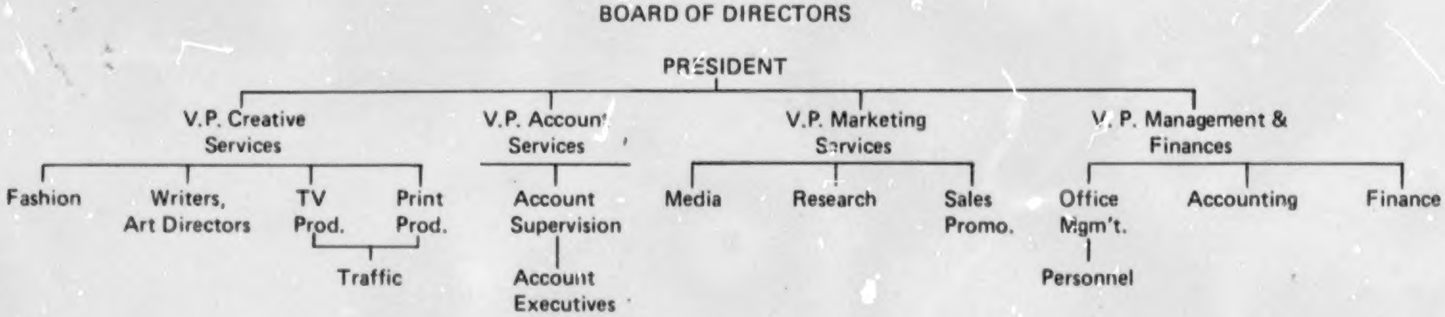
21 For tomorrow, write a short essay of no more than three pages and include your answers to the following questions:

How would you describe creativity?
What qualities does a creative person have?
Who are some creative people you know about?
What makes them tick?

In other words, tell what you think creativity is, what characteristics a creative person must have. Give some examples of creative people and what motivates them. Think your answers through carefully, correct your first draft, and hand in the corrected version. *(synthesis, third level)*

This allows for questions about how parts of the film were made, etc. Interested students can be referred to *Film: The Creative Eye* by David Sohn, which tells about the making of it and includes interviews with Saul Bass, the filmmaker.

Advertising Agency Organization Chart


BOARD OF DIRECTORS
PRESIDENT
V.P. Creative Services
V.P. Account Services
V.P. Marketing Services
V. P. Management & Finances
Fashion
Writers, Art Directors
TV Prod.
Print Prod.
Traffic
Account Supervision
Account Executives
Media
Research
Sales Promo.
Office Mgm't.
Personnel
Accounting
Finance

Those who produce advertising are business people. An agency is a business and may be small (a 2-man operation), or large like the J. Walter Thompson agency which employs thousands and last year billed $1,038,900,000 internationally. An agency is the middle man in a three-part setup consisting of client, agency, and media. An agency receives 15% commission on billings. A medium-sized or larger agency employs the following people:

President
Account executive(s)
Market research director
Media director – media buyer
Radio-TV director

Creative director
Art director
Copywriter
Artists
Production manager/traffic manager

Politics in America

Unit Plan by Betty Blanchard

Betty Blanchard is a teacher of English and former department head at McGill-Toolen High School in Mobile, Alabama. This, her second contribution to Thematic Units, is an outgrowth of readings and assignments used in American Literature classes for juniors.

Teacher's Comments

Do eleventh graders care about politics? In my Survey of American Literature class, I hadn't seen any overwhelming evidence that they did, but I felt that since most of them would be voting within a year, it might be helpful to introduce some concepts that could "percolate" for a year. Then, I hoped, the students' response to their required course in American Government the next year would have an added dimension.

Most of the students responded favorably to the unit, and I was gratified to learn that several had become such fans of Art Buchwald that it was not uncommon for their greeting to be "Did you see Buchwald this morning?" months after the unit was completed.

Because my students were involved in another long-range assignment, I did not have them read and report on a book related to the unit, but I would recommend that activity as an integral part of the unit, especially for more able students. Another activity which I was unable to bring to fruition was having a politician visit the classes to answer questions the students had about issues raised in Gore Vidal's play, *The Best Man*. Students prepared questions and expressed a strong interest in talking with a politician about numerous aspects of politics, but scheduling difficulties prevented us from finding a time agreeable to all concerned.

The unit dovetailed nicely in many respects with the one that followed it—one on the individual's responsibility for shaping the future. "Franchise," a short story by Isaac Asimov, was used as a lead-in to the unit on the future. The story depicts an election in which a giant computer (Multivac) decides who the most representative voter in the U.S. is and questions that voter to determine the outcome of all elections—national, state, and local.

Using the thematic approach in the second semester was a welcome break from the chronological approach used in the first semester, but what is more important, the two units established a decided connection between the world of literature and the world of current events that would not have been possible with a chronological-genre approach. I regret that the unit could not have been taught as an interdisciplinary effort involving a social studies teacher as well, for then I think political consciousness could have been increased even more and the students would have profited from seeing teachers cross traditionally sacrosanct boundaries.

Overview

This unit was designed to raise political consciousness in college-bound eleventh grade students. If an interdisciplinary effort is feasible, it could be taught at the twelfth grade level in conjunction with the required American Government course. The unit is loosely structured around four basic concepts: (1) the nature of the politician; (2) the language of politics; (3) the role of the electorate; (4) the role of the media in politics. The unit includes opportunities for the development of writing, listening, viewing, and oral communication skills.

General Objectives

The student:

1 examines the nature of the politician;
2 recognizes and composes examples of ten persuasive devices often used by politicians;
3 listens purposefully to taped materials and readings;
4 increases vocabulary;
5 examines examples of hidden bias in the media;
6 produces creative and expository compositions.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 written test,
2 participation in discussions and class activities,
3 preparation of booklet illustrating persuasive devices,
4 written assignments.

Materials

Attitude Survey. (See Attachments.)

e. e. cummings. "next to of course god america i." (See Attachments.)

Nash, Ogden. "The Politician." (See Attachments.)

Buchwald, Art. "The State of the Union Quiz" (see Attachments) and "Leaves of Grass" in Macmillan's Pageant of Literature Series' *Modern American Prose.* (See Attachments.)

Sound filmstrip, *Politics and the Media,* Part III of *Communication Is Power: Mass Media and Mass Persuasion.* Center for Humanities, Inc., White Plains, N. Y.

Fayard, Judy. "Redford Found Politics a 'Charade,'" *Life*, July 28, 1972, p. 50. (See Attachments.)

Gambino, Richard. "Watergate Lingo: A Language of Non-Responsibility," in *Language and Public Policy,* Hugh Rank, ed. (See Attachments.)

Ippolito, D. S., K. L. Kolson, and Thomas G. Walker. "Public Attitude Formation," excerpt from *Public Opinion and Responsible Democracy,* Prentice-Hall, 1976. (See Attachments.)

"Agnew vs. the Press: The VP Attacks Newspapers for Slanted Coverage." Forum Associates, Inc., 512 TransAmerica Building, Tucson, Arizona 85701. Order Number 020-15045.

Various handouts. (See Attachments.)

Daily Lesson Plans and Activities

Lesson One

1 Distribute Attitude Survey. (See Attachments.)
2 Follow-up discussion of why students took the stands they did on the questions, plus:
  a What motivates a person to enter politics?
  b Can a person of integrity survive in politics?
  c Do the ends (goals one hopes to accomplish) ever justify the means one uses to attain those ends? Is it all right to do something wrong in order to achieve some good purpose?
  d What role do the media play in politics? (Cite Thomas Jefferson's comment: "Were it left to me to decide whether we should have a government without newspapers or newspapers without a government, I should not hesitate a moment to prefer the latter.")
3 Call students' attention to the fact that Art Buchwald is an astute observer of the contemporary American political scene. Ask them to follow his columns, so that later in the unit when they have to write a column in his style they will be thoroughly familiar with it. (The teacher should comment on the columns as they appear, to spark interest and to help prepare students for the assignment.)
4 Introduce *The Best Man* by Gore Vidal (October 1976 issue of *Literary Cavalcade*).
5 Assign parts for oral reading of the play during Lesson Two. *Assignment:* Look up the meaning of the following words—*apprehensive, strident, diffident, grimace, placating, fatuous(ly), ineluctably.* (Words which should be handled in context as the play is read: *turpitude, lucid(ly), gaffe.)*

Lessons Two through Six

Oral reading of *The Best Man*. Questions and vocabulary to accompany the reading.

Act One, Scene One

1 Why is Jensen so nervous when Russell is being interviewed by the reporters in the opening scene?
2 What kind of person does Russell prove himself to be? Cite examples:
  a What does he have to say about his opponent?
  b What kinds of answers does he give to the press?
  c What kind of relationship does he have with his wife?
  d How does he treat Mrs. Gamadge?
3 Vidal accomplishes a great deal in the first scene of Act One:
  a He establishes the setting in time and place. Where and when does the setting of the play occur?
  b He introduces the main characters. Who are they?
  c He hints at the conflict and at some of the complications. Identify the elements that seem to portend future development.
  d What dramatic function does Hockstader serve?
  e Through various characters, Vidal raises some interesting questions:
    Do you agree with Russell that a President should, under some circumstances, ignore popular opinion?
    Do you agree with Hockstader that just because a man is a liar and a cheat "don't mean he wouldn't be a good candidate"?
    In light of Russell's comment about Cantwell ("Suppose the Chinese were to . . . that day we're all afraid of would be closer," p. 23), do you think Russell would approve of our current President?

Act One, Scene Two

Vocabulary: *perfunctorily, sophistry, philander, posthumous, inexorably*

1 Contrast the Cantwells' relationship with that of Alice and Bill Russell.
2 Contrast Cantwell's interview with Hockstader to Russell's.
3 What is Hockstader's philosophical reaction to the idea that the end justifies the means? (p. 26)
4 Do you accept Hockstader's self-assessment: "I'm just an ignorant country boy"?
5 Who was McCarthy?
6 What had Cantwell "cooked up" to get his name before the public?
7 What is the nature of the smear campaign Cantwell plans to use?
8 Why does Hockstader decide not to endorse Cantwell?
9 Where does Hockstader's decision leave us in terms of his speech scheduled for that night? Does he approve of either candidate? Which one do you think he will endorse?

Act Two, Scene One

1 Whose famous line is Russell's an echo of? ("If nominated, I will run. If elected, I will serve.")
2 What is significant about the fact that Jensen says *quickly*, "We certainly did (think Hockstader was going to endorse Russell)" in answer to Senator Carlin?
3 What two criteria does Hockstader use to determine if a man is of presidential caliber? How important do you think these are?
4 What is Sheldon Marcus's function?

Act Two, Scene Two

1 Compare Mabel's comment about her teacher (p. 32) with her earlier

comment about the same women (p. 25). What does this reveal about Mabel?

2 What traits does Alice reveal during the ordeal of the press conference and the ensuing conversation with Mabel?

3 Examine Mrs. Gamadge's reasons for saying that the unwritten law that "anything to do with *private* lives is out in politics" is a good one. In what sense does she mean "good"?

4 What is significant about Senator Carlin's presence? What is his function in the play? (Review Act Two, Scene One.)

5 What is the truth about how the medical report on Russell was obtained?

Act Two, Scene Three

Vocabulary: *jauntiness, nuance, fastidious, vestigial*

1 Why is Hockstader so impatient with Russell's scruples? List the arguments he uses to convince Russell that he should fight "fire with fire"(i.e., use Marcus's testimony)?

2 Do you agree that "To want power is corruption already"?

3 Why do you suppose Vidal has Hockstader collapse at the end of this scene?

Act Three, Scene One

1 How does Cantwell demonstrate his expedient nature in this scene?

2 To what does Russell's comment "a Frankenstein monster . . . *made out of the bits and pieces of Sicilian bandits*" refer?

3 Do you think Cantwell's judgment of Russell's character is sound? Would you have released Cantwell's file if you were Russell?

Act Three, Scene Two

1 Did Russell behave as Cantwell predicted he would? Did he behave as you would have, had you been in his position?

2 Does Russell's inaction lend validity to Hockstader's assessment of Russell's character?

3 Explain Russell's line: "this monstrous 'I,' the self, must become 'we.'"

4 How is the last line by Russell ("the best man won") to be interpreted? Is he referring to his own victory? to his conviction that Merwin was the best man for the job? or is this capitulation to a meaningless political cliché?

General Discussion Questions

1 Do you see the ending as basically optimistic or pessimistic?

2 What do you think Vidal was trying to say through the play?
   a Is it a comment on human nature in general? on the nature of politicians?
   b Is it intended as an indictment of politicians?
   c Is it an indictment of the system that, as Robert Redford claimed after making the movie *The Candidate*, does not allow a man to remain an individual?

3 Compare the characters of Russell and Cantwell:
   a their handling of the press;
   b their campaign tactics;
   c their reactions to Hockstader's illness and death;
   d their marital relationships (Why did Vidal choose to portray Russell as an adulterer? to underscore the phoniness of politics? to make him seem more believable? to contrast with the Cantwells? to reinforce the question of the relationship between morality and political competence? to imply distinctions of immorality?);

- e Hockstader's assessment of each one;
- f their assessment of each other.

Assignment: Like Twain in *Huckleberry Finn,* Vidal seems to raise questions about conventional notions of morality. Consider, for example, the following information about each of the candidates: Hockstader, speaking to Cantwell, says, "You don't drink, you don't smoke, you don't philander." Cantwell also affirms belief in God and the Hereafter. Russell, on the other hand, does philander and admits he's an atheist. Yet Vidal has portrayed Russell as the more moral of the two men. What, then, does Vidal seem to suggest as the real basis of moral behavior? Be sure to cite evidence from the play to support your conclusion.

Announce essay due on date of Lesson Seven. Test on date of Lesson Eight, covering the play and the vocabulary.

Lesson Seven

1 Divide the class into small groups and have students read their compositions aloud to each other.

2 Discuss:
- a What ideas, if any, presented in your group did you not agree with?
- b What seemed to be the most valid argument?

3 Exchange your essay with someone who wasn't in your original group. Each of you will edit the other person's essay so that the revision will be as perfect as you and the author can make it. After editing, return the essay to the author and begin revising your own essay when it is returned to you.

Lesson Eight

Test. (See Attachments.)

Lesson Nine

1 Distribute copies of the poem "next to of course god america i" and read it aloud. (See Attachment.)

2 Discuss:
- a Do you recognize the author by his style? What makes his style distinctive?
- b Cummings is noted for his dislocated syntax. Where do you find an example of this in the poem?
- c What do you notice about the external form of the poem? How does it differ from traditional sonnets?
- d Does the rhyme scheme make at least one of his apparently arbitrary punctuation decisions clearer?
- e What is the probable occasion of the speech? How do you know?
- f What is the significance of the fact that the speaker/politician drinks "rapidly" a glass of water?
- g What is the effect of the phrase "and so forth" in line 2?
- h What is the purpose of the song excerpts in lines 3 and 4?
- i What is the purpose of the typographical arrangement of "deafanddumb"?
- j Why are the interjections in lines 7 and 8 included?
- k Is cummings giving a perfectly faithful rendition of the politician's speech? Explain.
- l What is cumming's attitude toward the politician? How can you tell?

   m What attribute(s) of politicians is cummings criticizing?
   n Which politician in *The Best Man* could fit cummings' description?

3 Distribute copies of the poem "The Politician" and read it aloud. (See Attachment.)

Assignment: For tomorrow, write the answers to these questions:

   1 What charges does Nash level against politicians?
   2 What are some of the charges that he levels against the constituents?
   3 How does Nash's style differ from cummings'? (Consider tone, structure, and poetic techniques.)

Lesson Ten

1 Discuss answers to previous day's assignment.

2 Follow-up and lead-in to Buchwald: Can a humorous criticism be as effective as a serious one? What advantage is there in using humor to make a point?

3 Read a Buchwald column to the class. (My personal favorite because it ties in with work we do in the first semester is "Leaves of Grass." It also demonstrates a device Buchwald uses frequently—incongruity.)

4 Distribute copies of a Buchwald column pertinent to a current political event and highlighting political language, if possible. "The State of the Union Quiz" (Attachments) fitted nicely in 1979. (If students have not been following Buchwald's columns, they may need more exposure to his style, possibly through oral reading.)

Assignment: Write a column imitating Buchwald's style. Due on date of Lesson Fourteen. Use the remainder of class time to brainstorm for possible topics.

Lesson Eleven

1 Show sound filmstrip *Politics and the Media*.

2 Discuss:

   a How have the media changed politics?
   b Was there any evidence in the filmstrip that the media encourage a type of political dishonesty? What does the presence of the media encourage?

3 Read to the class the Robert Redford interview about his experience in making *The Candidate*. (See Attachments.)

   a What discouraged him most about his experience?
   b What implications can be drawn from the fact that the people accepted his speech?
   c Do you agree with him that the blame should be placed on the system?
   d To what extent do you feel the media contribute to the focusing on personality rather than issues during a political campaign? Do you think the same principle holds true in the selection of news reporters?

Lesson Twelve

1 Distribute copies of the article by Richard Gambino, "Watergate Lingo: A Language of Non-Responsibility." (See Attachments.)

2 Discuss:

   a What is the thesis idea of the article?
   b What tone does Gambino adopt?
   c How does the use of similies and metaphors by the Watergate people differ from their use by poets?
   d What three effects of the use of jargon does Mr. Gambino cite?

  - e To what extent does language control thought? (Why do janitors prefer to be called maintenance men?)

3 Distribute handout on the Electionspeak game. (See Attachments.)
4 Read categories and examples. (Some classes may profit from additional practice with the device prior to playing the game. It should be discussed with students before proceeding.)
5 Assign each student a number from one to five. The student's number corresponds to one of the five questions. The student is to prepare ten answers to his one question, each answer corresponding to one of the devices. Explain that the answers should not be giveaways, but that they shouldn't be impossibly ambiguous either.

Lesson Thirteen

1 Divide the class into two teams.
2 Have each team select a leader who is responsible for polling the team and giving the team's decision.
3 Continue with the game according to the directions in the handout.
4 Remind students that the column in Buchwald's style is due on date of Lesson Fourteen.

Assignment: Make a booklet of examples of the ten persuasive devices. For each example, give necessary bibliographic information and explain which device it exemplifies. Due on date of Lesson Nineteen.

Lesson Fourteen

1 Divide class into small groups.
2 Have students read their columns aloud to their group.
3 Ask the group to select the best column, which is then read aloud to the whole class.
4 Explain the News Relay simulation procedure. (See Attachments.) Note: Instead of relying on an outside person to be interviewed, I assigned the part of President to one of the students. Also, I stressed the fact that the reporters had to prepare questions ahead of time and that the student "President" had to review his real counterpart's stand on current issues. Bureau Chief B, City Editors A and D, and Managing Editor E were supplied with stencils, and News Director C was given a blank tape and access to a tape recorder.

Lesson Fifteen

1 Before dismissing the rewrite men, editors, bureau chief, and news director to prearranged locations, remind them to try to keep the process as authentic as possible. Bureau Chief B has to have his report ready by the end of class. City Editor A and News Director C must have theirs ready for the next class.
2 Hold press conference (approximately 15 minutes).
3 Dismiss reporters.
4 Have remaining students in class write up their versions of the press conference.

Lesson Sixteen

1 Assemble feedback from conference:
  - a Read Bureau Chief B's wire copy. (Editors should have received a copy on previous day.)
  - b Play News Director C's tape.

   c Read City Editor A's copy.
2 Distribute copies of "Public Attitude Formation." (See Attachments.)
3 Discuss:
   a Do you accept the first sentence as valid? ("No one . . . concern.")
   b Do you agree with the last sentence in the first paragraph? ("It is the . . . affairs.")
   c Do you accept the second sentence of the second paragraph as valid? ("An educated . . . policy.")
   d How does the third paragraph relate to the comment on "an educated, well-informed, interested, intelligent public"?
   e Are the authors implying that the citizens are responsible for any unsound, imprudent, and ineffective governmental policies? (For what are citizens responsible?)
   f How do you think the authors would respond to Bill Russell's statement to the press: "The important thing for any government is educating the people about issues, *not* following the ups and downs of popular opinion"?

Assignment: Consider the case of Senator Brave. (See Attachments.) Write a paragraph describing what you think he would do and why.

Lesson Seventeen

1 Collect City Editor D's copy due from press conference.
2 Discuss Senator Brave. Emphasize the decision-making process.
3 Have questions on the board for consideration of the cassette "Agnew vs. the Press: The VP Attacks Newspapers for Slanted Coverage." Ask students to listen for answers to the questions as they hear the tape.
   a What charges does Agnew level at the press? How valid are they?
   b Is Agnew guilty of trying to muzzle the press as one journalist later charged?
   c Is Agnew guilty of the same sort of selectivity which he claims was practiced by the *New York Times*?
   d One journalist claims that Agnew chose his audience well. Would you agree?
4 Discuss questions, plus how "hidden" editing occurs in newspapers.

Assignment: Complete handout on editorial decisions. (See Attachments.)

Lesson Eighteen

1 Discuss students' responses to the editorial decisions handout.
2 Assemble feedback from Managing Editor E on press conference. Continue with Step Four in the News Relay Simulation activity. Have students fill out the chart in Step Five and discuss the questions in the Focus section.

Lesson Nineteen

1 Collect booklets.
2 Review the main divisions of the unit:
(a) politicians; (b) the language of politics; (c) the role of electorate in politics; (d) the role of the media in politics.
3 Assign a four-paragraph theme on a thesis statement prompted by anything we studied in the unit. The theme is to have an introductory paragraph, at least two developmental paragraphs, and a concluding paragraph.
4 Brainstorm for ideas and convert them into thesis statements.

5 Have students use the remaining time to devise a thesis statement of their own and get it approved before leaving class. Due date left to teacher's discretion.

Suggested Related Activities

1 Invite a politician to answer the students' questions on issues raised by Vidal's play. (Questions should be prepared before speaker comes.)
2 Have students read and report on books and articles related to one of the four subdivisions of the unit.

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Supplementary Reading

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Drury, Allen. *Advise and Consent.*

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Rossiter, Clinton. *The American Presidency.*

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Warren, Robert Penn. *All the King's Men.*

White, Theodore H. *The Making of the President (1960, 1964, 1968, 1972).*

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Attachments

Attitude Survey

		Strongly Agree				*Strongly Disagree*
1	Politics is an honorable profession.	____	____	____	____	____
2	A politician should exercise personal judgment in making decisions, even if the decision is contrary to public opinion.	____	____	____	____	____
3	Whether or not a politician is a good person has little bearing on his or her competence as a politician.	____	____	____	____	____
4	Most politicians are dishonest.	____	____	____	____	____
5	The system encourages political dishonesty.	____	____	____	____	____
6	The best and most qualified people don't go into politics.	____	____	____	____	____
7	The news media blow political scandals out of proportion and make politicians seem more dishonest than they really are.	____	____	____	____	____
8	I would consider politics as a possible future career.	____	____	____	____	____

Test on *The Best Man* by Gore Vidal

A Put an *R* or a *C* to indicate whether the item refers to Russell or Cantwell.

  1 former Secretary of State
  2 didn't believe in polls
  3 Poppa Bear
  4 suffered a nervous breakdown
  5 one Hockstader originally intended to support
  6 acquainted with Sheldon Marcus prior to the opening of the play
  7 believed that the ends justified the means
  8 compared to Adlai Stevenson
  9 suspected of being a homosexual
  10 accused of being an appeaser

B Identify the character.

  1 "*I* will throw *my* support like a bridal bouquet to the lucky man."
  2 "made out of the bits and pieces of Sicilian bandits?"
  3 "so busy thinkin' how complex everything is, important problems don't get solved"
  4 "fires off a cannon to kill a bug"
  5 "You don't even know [*him*]. Nobody knows *him. He*'s a man without a face."
  6 "Our national committeewoman. . . . The only known link between the NAACP and the Ku Klux Klan."

C Short answer.

  1 Russell accuses Cantwell of being expedient. Give an example of something Cantwell did that makes this charge valid.
  2 Hockstader accuses Russell of being indecisive. Give an example of something Russell did that makes this charge valid.
  3 Explain the significance of the title of the play, its appropriateness to the action, its applicability to different aspects, its appearance within the play, and its helpfulness in unlocking the central meaning of the play.

D Vocabulary. Answer the following questions, including the definitions of the underlined words in your answers.

  1 What would be likely to provoke a *grimace* from a *diffident* person? from a *fastidious* person?
  2 Would a person who is trying to be *placating* act in a *perfunctory* manner? Explain.
  3 What is the common element in *gaffe, philander,* and *turpitude*? Rank them in terms of intensity (degree).
  4 If your journal were to be published *posthumously*, would its readers find any *fatuous* remarks in it? Explain.
  5 Are *strident* and *vestigial* more nearly synonyms or antonyms? Explain.
  6 What is the common element in *sophistry* and *plausible*?

"next to of course god america i"

"next to of course god america i
love you land of the pilgrims' and so forth oh
say can you see by the dawn's early my
country 'tis of centuries come and go
and are no more what of it we should worry
in every language even deafanddumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beaut-
iful than these heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?"

He spoke. And drank rapidly a glass of water.

e. e. cummings

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The Politician

Behold the politician.
Self-preservation is his ambition.
He thrives in the D. of C.,
Where he was sent by you and me.

Whether elected or appointed
He considers himself the Lord's annointed,
And indeed the ointment lingers on him
So thick you can't get your fingers on him.

He has developed a sixth sense
About living at the public expense,
Because in private competition
He would encounter malnutrition.

He has many profitable hobbies
Not the least of which is lobbies.
He would not sell his grandmother for a quarter
If he suspected the presence of a reporter.

He gains votes ever and anew
By taking money from everybody and giving it to a few,
While explaining that every penny
Was extracted from the few to be given to the many.

Some politicians are Republican, some Democratic,
And their feud is dramatic,
But except for the name
They are identically the same.

When a politician talks the foolishest,
And obstructs everything the mulishest,
And bellows the loudest,
Why his constituents are the proudest.

Wherever decent intelligent people get together
They talk about politicians as about bad weather,
But they are always too decent to go into politics themselves and too intelligent even to go to the polls,
So I hope the kind of politicians they get will have no mercy on their pocketbooks or souls.

Ogden Nash

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State of Union quiz

For those of you who didn't hear the President's state of the union speech last week or did hear it but weren't quite sure what he said, I would like to give a Reader's Digest version of the talk. These are some of the questions and answers the President discussed:

Q–How is the state of the union?
A–Sound.
Q–What kind of foundation are we building?
A–A "new foundation" for a peaceful and prosperous world.
Q–How have we begun to build this foundation?
A–Together.
Q–What has inflation done to this country?
A–Wracked it.
Q–What is inflation?
A–A burden for all Americans but a disaster for the poor, the sick and the old.
Q–What does the government have to do to make the President's anti-inflation program work?
A–Its part.
Q–Will it be easy for Congress to hold down excess federal spending?
A–No.
Q–What do we have to do for unemployed Americans?
A–Provide jobs.
Q–How long have the American people waited for hospital costs to stop skyrocketing?
A–Long enough.
Q–What kind of economic system does the United States have?
A–The greatest in the world.
Q–How do the American people feel about the influence of private lobbying groups and the flood of private campaign money which threatens our electoral process?
A–Powerless.
Q–Which superpower will dominate the world?
A–None can and none will.
Q–What are our choices?
A–Anarchy and destruction or cooperation and peace.
Q–Do we have the desire to become the world's policeman?
A–No.
Q–What do we want to be known as?
A–The world's peacemaker.
Q–How are our ties with Japan and our European allies?
A–Stronger than ever.
Q–Have we won new respect in this hemisphere with the Panama Canal treaties?
A–Yes.
Q–What kind of an era are we entering with one-fourth of the world's population living in China?
A–A hopeful one.
Q–At the same time, what will we do to guarantee a prosperous, peaceful and secure life for the people of Taiwan?
A–Make a commitment.
Q–How are the Soviets expected to negotiate while discussing SALT II?

A–In good faith.
Q–What kind of SALT II treaty will President Carter not sign?
A–One that cannot be verified.
Q–What is the thing Americans need not fear?
A–Change.
Q–What are the messages a bold generation of Americans is sending us across the centuries?
A–Justice, equality, unity, sacrifice, liberty, faith and love.
Q–What does the President want us all to do to bring about a better world for ourselves and our children?
A–Join him in building his "new foundation," which should be a better foundation than we have at present.
Q–Is that it?
A–Yes, but there will be a test next week and anyone who fails it will be dropped from the Social Security rolls and could be asked to take Jay Solomon's job at the General Services Administration.

Art Buchwald

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Redford found politics a 'charade'

During the filming of *The Candidate,* Redford became more and more depressed by how terribly close in play-acting he seemed to be coming to the underlying charade of all *real* political campaigning. With the camera crews he would go out and shake hands and spout random snippets from his one Speech on likely-looking street corners.

"But the Speech didn't actually *say* a single thing. The scriptwriters specifically wrote it that way. We had decided to go for straight charisma.

Even so, even after we told people that the speech was specifically designed to say nothing, they would still listen to it and ask questions about the 'statements' in it." This puzzled Redford. "It's a small indictment of the public, that their standards are so low.

"And then in the motorcade, with all those people screaming and carrying on, I suddenly realized that it didn't matter *who* was in that car, or for what cause. *Anybody* riding in a car with streamers and escorts becomes important, makes people scream and holler and want to touch him. And the fact that people react that way has something to do with why we have this campaign system—when all it does is take us further and further from what a man is *saying.*"

Even crew members felt the emotional rush triggered by the thunder of a thousand people stamping and screaming—for a *fake* candidate at a *fake* rally. The man at the center, too, is subject to what Redford describes as "an overwhelming contact high."

"You feel you could go for days without eating or sleeping," he says, "and at that time you would believe anything good about yourself. It's like finding a piece of kryptonite, you feel so powerful."

Inevitably, Redford's own viability as a candidate crops up in conversation. "Already I've heard that I made the film as preparation for running for governor of Utah or something," he says.

But his movie mini-campaign did not brighten his view of politics. "I can't imagine any politician surviving the campaign process and remaining totally his own man. I'm critical not of the man but of the system. It produces a climate in which the man cannot remain an individual."

Judy Fayard

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Watergate Lingo: A Language of Non-Responsibility

Following in George Orwell's tradition, Gambino points out how political language has been so used as to mask reality, to avoid personal responsibility or guilt for the lies and the crimes committed. Our language is being used by politicians "not as an instrument for forming and expressing thought. It is used more to prevent, confuse, and conceal thought." Gambino, a member of the NCTE Committee on Public Doublespeak, then illustrates these manipulations by examples from the circumlocutions, stock phrases, and jargon of the Watergate witnesses.

> We operated on what is known in some industries as a zero-defect system. We attempted to get everything right.
> H. R. Haldeman

In a now famous phrase, Ron Ziegler and John Erlichman have declared White House statements proven false to be "no longer operative." This is a very handy phrase which can mean any of the following:

> It wasn't true in the first place.
> I'm sorry I said it.
> I thought it was true then but I know now it wasn't.

While the public was left wondering what the phrase meant, responsibility for the original lies was shifted from the liars to the lies themselves. The responsibility was not in the people, not even in the stars, but in the statements themselves, which were spoken of as if they had lives and energy of their own.

In ordinary English we speak of employees being fired. In the language of the Department of State, they are "selected out." It sounds as if the fired people are honored. The palliative phrase relieves the employer from responsibility for an unpleasant act. Similarly, at the C.I.A., according to Director Colby, superiors do not fire subordinates. They "arrange a circumstance where employees can be helped to leave government service early." How helpful of them! One is almost led to think that people dismissed might thank their bosses for being favored. . . .

Many commentators on the Watergate actions have ominously linked the events with the society presented in George Orwell's novel *1984*. As I have watched the Watergate hearings on television, I have been reminded not so much of *1984* as of a lesser known work of Orwell, an essay written in 1945 entitled, *Politics and the English Language*. In it, Orwell warned:

> It is clear that the decline of a language must ultimately have political and economic causes. . . . But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier to have foolish thoughts.

A significant lesson is emerging from the Watergate hearings, apart from those that the powerful violate laws, subvert the United States Constitution and scorn decent ethics. The testimony of the Watergate crowd demonstrates that a stock political language has evolved which makes it difficult for the powerful and the public alike even to think meaningfully about respect for laws, loyalty to the Constitution, or to exercise moral sensibilities. The torrent of circumlocutions, mechanical verbal formulas, misplaced technical jargon, palliative expressions, euphemisms and inflated phraseology indicates that the brains both of speakers and listeners are being anesthetized or stunted. Critical meanings are barred from the beginning in a form of conceptual contraception. Insofar as we become addicted to the corrupt Watergate language, it is nonsense to speak of political or moral responsibility and irresponsibility. Lacking mastery of clear, meaningful language deprives us of the basic equipment required of responsible people. As we abandon meaningful language in favor of blather, we become positively irresponsible to ourselves as well as to others. In listening to the Watergate witnesses it often is hard to tell whether they are merely dissemblers trying to paralyze the minds of others, self-deceivers who have crippled their own intelligences, or glib dolls whose characters remained undeveloped as their smartness grew.

Whatever the character of the Watergate witnesses, the hearings show that political language has degenerated since Orwell's warning that thought and language decline together. Seemingly more than before in American politics the English language is used not as an instrument for forming and expressing thought. It is used more to prevent, confuse and conceal thought. . . .

. . . Issues of moral right and wrong are inexpressible in their lingo. When Senator Weicker asked Herbert Porter what was "the quality of his mind" (Washingtonspeak for "what were you thinking?") while he dealt in improper use of campaign funds, Porter paused, then replied, "Senator, I'm not a moral philosopher." In politics as in ethics what our language prevents us from articulating, it prevents us from thinking. Although the words of the Watergate people indicate that Washingtonspeak is well on the way to becoming a language in which the whole matter of legality, as well as ethics, will also be inexpressible, it has not yet reached that perfect state. Speakers of this odd language must at present rest content with its power to make only *personal* responsibility for illegal acts impossible. Just as it would have been impossible in Periclean Athens to speak of the internal combustion engine, computers or atomic energy, so in Washingtonspeak personal moral responsibility does not exist. To be sure, illegal acts still exist in Watergate glossology, but in the linguistic progress achieved so far, illegalities exist *sui generis*. They constitute a kind of unholy creation from nothing by no one.

Circumlocutions

Several dominant features of Washingtonspeak have been greatly exposed during the Watergate hearings. Circumlocutions and convoluted language are among the foremost instruments of this language of nonresponsibility. Champion among the witnesses in this skill is the voluble Mr. Ehrlichman. His method was to confound critical questions put to him by blanketing them with intense barrages of grape-shot syntax. The Senators questioning him were given time limits and most of them were poor cross-examiners, an opinion confirmed by a recent survey conducted among prominent trial lawyers. Erlichman, therefore, as one of my acquaintances put it, "talked the bastards to death" with such phrases as "we (Dean, Mitchell and Ehrlichman) made an agreement to go out and develop additional information if we could." One may seek, compile, file, pursue, fabricate, conceal, alter, reveal and do other things regarding information. But how does one "develop" it? In a darkroom? A chemist's laboratory? Ehrlichman's language leaves us ignorant of precisely what the three men had agreed to do and therefore unable to assess its morality or legality. . . .

Although Ehrlichman was aggressively or defiantly blunt throughout much of his confrontation with the Senate Committee, he repeatedly became almost incomprehensibly loquacious when questioned about his responsibility and that of others he insisted are blameless. When asked about the allegations made by both Richard Helms and General Vernon Walters, formerly the two top men at the C.I.A., that Erlichman and Haldeman suggested that the agency ask the F.B.I. to limit its investigation into the "laundering" of Republican money in Mexico on the pretext that the F.B.I. would endanger some pretended agency operation in that country, Erlichman's diction became inscrutable:

> My recollection of that meeting is at considerable variance with General Walters in the general thrust and in the details. In point of fact, as I recall it, we informed Mr. Helms and General Walters that the meeting was held at the President's request for the reasons I stated. Mr. Haldeman said that the Watergate was an obvious important political issue and that the President had no alternative but to order a full allout F.B.I. investigation until he was satisfied that there was some specific area from which the F.B.I. should not probe for fear of leaks through the F.B.I. or dissociated and disconnected C.I.A. activities that had no bearing on Watergate. . . .

Washingtonspeak circumlocution is virtually invulnerable. It smothers any counterattack with more circumlocution. The circumlocution gains strength over each attempt to pierce it with Hydra's ability instantly to replace any of its serpents' heads which is cut off with two others. Thus Ehrlichman first explained—in his fashion—the payment of cash to the captured Watergate burglars by saying, "John Mitchell felt very strongly that it was important to have good legal representation for these defendants for a number of reasons—for political reasons, but also because we had these civil damage suits that had been filed by the Democrats." When pressed about exactly what were the "political reasons," Ehrlichman set the Hydra-like prowess of circumlocution upon his questioners. "Well," he said, "just that if there were to be a trial and it were to take place before the election, that obviously that trial would have some political impact and good representation was simply essential." By this time the numerous heads of Ehrlichman's verbal monster were overwhelming. No one on the Committee pursued the question any further.

Similarly, Ehrlichman's response to a query about whether he suspected Jeb Magruder's involvement in the Watergate cover-up and what he did about his suspicion was so convoluted as to be totally uninformative. Again no Senator challenged Ehrlichman's confounding statement that:

> There came a time when there was a feeling that, at least on my part, based on what Mr. Dean was telling me about the unraveling of this thing, that Mr. Magruder may have had some involvement, and that culminated in a meeting with the Attorney General (Mitchell) at the end of July, on the 31st of July, where Magruder was specifically discussed. But just where in there I acquired the information, I can't tell you.

Any questions? . . .

The Stock Phrase

Another feature of the Watergate language of nonresponsibility is the use of stupefying stock phrases. A private meeting with the President of the United States arouses considerable interest about possibly revealing statements. But John Dean's "one on one with the President" sounds as impersonal as the shuffling of a deck of cards. It is mechanical in connotation, as are other phrases used by Watergate witnesses. They did not approve things but "signed off on them" as when Jeb Magruder said Mitchell signed off on a proposed project. The phrase makes Mitchell appear to casually flip a switch rather than consciously and knowingly make a decision. You, I and most people take orders from our bosses or superiors in our jobs or careers. John Dean "followed a channel of reporting." It sounds more prescribed by circumstances than an act of concious obedience. The course of a channel is fixed and a good harbor pilot merely follows it. And reporting evokes much less responsibility than giving and taking instructions. . . .

The stock phrase most used during the Watergate hearings was "at this point in time" and its variations, e.g. "at that point in time." At first these expressions sound merely like pretentious, elaborate ways of saying, "then," "now," "at that time," "at this time," etc. But the stock phrases are much more useful. "At that point in time" serves to isolate the event being discussed, to detach it, bracket it and set it apart from all other events and people. It becomes a moment existing by itself. Questionable conduct is thereby voided by being reduced to a mathematical point, a fiction having no dimensions, connections, history, or relation to the present. Surgeons prefer to operate in a "clean field" established by isolation of the area of incision through elaborate operating room techniques. Only a swatch of flesh is presented to the surgeon's eyes instead of a whole patient. The surgeon is thus spared the unnerving sight of the patient's face, posture, and general human appearance at the critical time of surgery. "At that point in time" accomplishes an analogous effect. The difference of course is that the surgical procedure serves a legitimate medical purpose, while the Watergate linguistic procedure obscures personal political and moral responsibility. Two of the axiomatic requirements of personal responsibility are motives before the deed and awareness of consequences after the deed. "At that point in time" foils both. . . .

Specialized Jargon

Another prominent feature of Watergate talk is the frequent misuse of technical jargon taken from specialized areas of life. Jargon used by specialists in reference to their specialty is meaningful and useful. It facilitates communication between the specialists whether it be in football, medicine, seamanship, stock brokerage, etc. But when appropriated for use in politics, technical jargon from other fields serves contrary purposes. Codes produced by misplaced jargon used in politics serve to mask the true nature of what is happening. And the use of jargon which is elsewhere legitimate lends an aura of justification and respectability to morally and legally dubious behavior. The use of appropriated jargon also serves the old priesthood mystique function of jargon. Those privy to the code enjoy a special, privileged, sophisticated status making them superior to us ordinary slobs. . . .

Illegal activity is spoken of as "games." Criminal conspiracy becomes a "game plan." Conspirators are "team players" like so many good halfbacks or third basemen. Thus Caulfield is said to have told McCord he was "fouling up the game plan." And Herbert Porter said he remained silent about nefarious doings at Nixon's campaign headquarters because he wanted to be a "team player." Criminal wiretappers are spoken of as "wire men," mere technicians like electricians legitimately used by the telephone company or police department.

Another linguistic style heavily favored by Watergate witnesses is the use of the passive rather than active voice. For example, instead of saying, "I was curious" or "I thought of it," the witnesses have an infuriating habit of saying things like "it pricked my curiosity," "it crossed my mind," "it dawned on me." The effect of the habitual use of the passive voice is to create an illusory animistic world where events have lives, wills, motives and actions of their own without any human being responsible for them. This effect is enhanced by another tendency of the speakers—the constant use of multisyllabic words when ordinary shorter ones would do. This old pedant's trick serves to numb independent thought in the listener and speaker. It also puffs up the status of the speaker in the minds of his audience and in his own self-esteem. Thus, the elegant lingo prettifies the sordid facts probably even in the minds of the guilty. . . .

Among the most infuriating euphemisms used by Watergate witnesses is "surreptitious entry," meaning burglary. Thus a crime becomes a game of hide and seek, or at most a naughty prank. Next time you find a burglar in your home don't shout "police!" Say, "Oh, you surreptitious devil you!"

What ordinary crooks call "casing the joint" before a burglary is called by the Watergate bunch "a vulnerability and feasibility study." Surely these men were just students and technicians. But criminals? Never.

Illegal wiretapping is evil. Therefore the Watergate people engaged in "electronic surveillance." Spying on a person's activities is "visual surveillance." Evil people cover up, lie and bribe. Watergate people "contain situations" like so many protective dams.

Is this concern with language mere pedantry, a case of academic vanity? I suggest not. When an elaborate language of nonresponsibility becomes current in the federal government, it would be irresponsible for us not to expose and correct it. We have been had. . . .

It is time to cleanse our minds—and I don't mean launder—from the muck of Washingtonspeak if we still value government of responsible people, by responsible people and for responsible people. Although a more humble goal, this would be prefereable to Mr. Haldeman's "zero-defect system."

Richard Gambino

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Public Attitude Formation

No one seriously doubts the premise that for democracy to function the citizenry must hold some attitudes about issues of political concern. These attitudes may not be well informed or arrived at in an intelligent manner, but for the government to be responsive to the will of the people, such a public will must exist. Therefore, the first building block upon which democracy stands consists of the opinions and attitudes of the people. It is the political responsibility of citizens in a democratic society both individually and collectively to acquire meaningful attitudes on governmental affairs.

If for the moment we assume that governmental leaders and institutions are responsive to the will of the citizenry, then it becomes clear that the quality of governing will be directly related to the quality of public opinion. An educated, well-informed, interested, intelligent public can be expected to prompt sound, prudent, and effective governmental policy. Conversely, an ignorant, disinterested citizenry would prompt policy of a marginally acceptable standard at best. Thomas Jefferson expressed this position when he penned in a passage of dubious poetic quality that, "if a people expects to be both ignorant and free, it expects what never was and never will be."

While the United States measures well on this score in comparison to other nations, it does not fare well in absolute terms. We undoubtedly have one of the most literate and educated societies in history. Americans have more knowledge about their relatively complex government than most inhabitants of this planet, and they do take stands on the more important issues facing the nation. Yet the degree of their political information is surprisingly low. Few could name more than a handful of governmental officials; many become confused about the various levels and branches of government; and most fail to comprehend the basic processes through which the act of governing must pass. Not many American voters meet William Mitchell's description of a rational, well-informed citizen. Mitchell characterizes the rational voter as "... one who is sufficiently informed that he knows his own goals or preferences and can rank them in order, is aware of alternative public policies as they relate to his preferences, and has some grasp of the expected benefits and costs to himself and society of these alternatives." While specific political information may not be well entrenched in the minds of the populace, Americans form definite attitudes on general public issues. The individual on the street can readily express his feelings about busing, abortion, crime, race relations, communism and war—often quite vociferously. Therefore, while the American citizen might be criticized for a lack of specific information, there is little questioning the fact that he possesses more than enough general knowledge to realize what he wants from his government.

D. S. Ippolito et al., Prentice-Hall, 1976.

The Game of ElectionSpeak

ElectionSpeak is a special dialect of English spoken mostly by politicians on the campaign trial. Although it sounds a great deal like regular English, it contains much less information and much more propaganda. ElectionSpeak is quite an easy dialect to learn—all it takes is a little practice.

How to Play. (a) Divide the class into two teams. The teacher or a student serves as referee. The referee writes the numbers 1 through 10 on separate slips of paper and puts the slips into a container. (b) The teams alternate in sending one member—the "candidate"—to the front of the room to answer a question put to him or her by the opposing team. (c) The candidate identifies himself/herself and the office he/she is seeking. (d) The opposing team asks the question (chosen from the list of five below). (e) The candidate draws a number from the container, looks at it, and hands it to the referee. (f) The candidate answers the question, using the persuasive device indicated by the number he has drawn (see list and examples below). (g) The candidate's teammates have one chance to identify the device he has used. If the referee says they are right, the candidate's team gets one point. If they are wrong, the opposing team has one chance to identify the device and earn one point. Any disagreements are settled by the referee.

The Five Questions

1 How does your background fit you for the office you are seeking?
2 You didn't do well in a recent public opinion poll. How do you explain this?
3 If elected, what will you do about the problem you consider most urgent?
4 What are your views of your opponent?
5 How is your campaign going?

The Ten Persuasive Devices

1 glittering generality: An abstract term that inspires respect and approval but is difficult to define in a specific situation. Examples: *liberty, justice, honor, national security, democracy, unalienable rights, the American dream, high standard of living, brotherhood, progress, integrity.*

Answer to Q. 1: My law studies have increased my faith in the great American principle of justice for all. Q. 4: My opponent has stood aside while others of us carried on the fight for individual liberties.

2 name-calling: Attaching labels that arouse disapproval or fear, in order to discredit opponents and their policies. *Bureaucratic, big government, communist, reactionary, radical, permissive, scandalmonger, old-fashioned, alien.*

Q. 1: I have made a careful study of the psychopathology of the radical left, and I know how to combat it. Q. 2: The newspaper that conducted that poll is one of the worst examples of yellow journalism I have ever seen. Q. 4: My opponent's economic policies are 75 years behind the times.

3 smoke screen: Language that sounds plausible but communicates nothing. It usually consists of confused syntax, ambiguity (statements that can be interpreted in two or more different ways), words with vague meanings and technical jargon.

Q. 5: Having entered the campaign late, the media have been full of blue-sky promises for which no thoughtful voter would think there could never be any instrumentalities unless I am able to show them to be counterindicated in civic-minded groups like this one.

4 transfer: Claiming association with a popular or successful person, in the hope that some of his or her good reputation will rub off on oneself. Guilt-by-association is also "transfer," but of a damaging kind.

Q. 3 (health care): Russia and China have government-administered health care, and I don't think we want to copy them in anything. Q. 4: My opponent's father hired scabs to work at his factory during the strike two years ago.

5 figurative language: Metaphors, similies, and analogies are types of comparison. If clever and striking enough, these figures of speech can make listeners accept even illogical or unfair comparisons.

Q. 3 (the economy): Money that is pumped into businesses eventually overflows and irrigates the whole economy (*analogy*). Q. 5: Enthusiasm for my candidacy is snowballing (*metaphor*).

6 appeal to authority: Citing experts, spiritual or intellectual leaders, books, or institutions whose pronouncements appear to support one's own position.

Q. 2: Pollster Elmo Roper says that a question can be phrased in such a way that only a certain answer is possible.

7 personal appeal: Trying to ingratiate oneself with an audience by flattering them, claiming to be "just one of the folks," arousing their pity or sympathy, or acting humble.

Q. 4: My opponent has spent twice as much on TV commercials alone as I have been able to scrape together for my whole campaign.

8 logical fallacy: These are just a few of the more common: *Either/or* (saying there are only two choices when in reality there are more). *Overgeneralization* (drawing sweeping conclusions from only one or two cases). *Post hoc, ergo propter hoc*—Latin for "after this, therefore because of this" (assuming that since B followed A, B was caused by A). *Concurrency* (assuming that since A and B occurred together, one must have caused the other). *Non sequitur*—Latin for "it doesn't follow" (drawing a conclusion that has nothing to do with the premise).

Q. 2 (*Post hoc*): I understand that the pollsters questioned some people as they were coming out of a free barbecue given by my opponent. Q. 3 (*either/or*): When unemployment is reduced to zero, inflation soars, and vice versa. Q. 4 (*non sequitur*): Coming from a rich family, my opponent is unconcerned about the economic woes that beset the middle class. Q. 5 (*overgeneralization*): If as many people as this can come out to see me in the pouring rain, I know there must be a lot of support for my candidacy.

9 dodging the question: Avoiding giving an answer by: Ridiculing the question or the questioner. Tossing a "red herring" (unrelated issue) into the discussion to divert attention from the real issue. Picking an unimportant detail of the question and talking only about that. Deliberately "misunderstanding" the question. Redefining a term in the question to suit one's own purpose. Answering with another question.

Q. 2: Instead of the term "public *opinion* poll" I prefer "public *knowledge* poll." "The poll you refer to merely reflects the fact that my opponent, being the incumbent, is better known. Q. 5: Do you remember the campaign of 1948, when everyone was sure Dewey was going to win?

10 giving a direct, honest answer: This is probably the most difficult "technique" of all, but it can also be the most persuasive.

Marjorie Burns

"The Game of ElectionSpeak," by Marjorie Burns, from *Literary Cavalcade,* copyright © 1976 by Scholastic Magazines, Inc. Reprinted by permission.

ElectionSpeak Game

Identify the persuasive devices used in each of the following excerpts. Not all of the devices are included, and more than one may be found in some of the excerpts.

1 Since the Supreme Court's decision twelve days ago, I have ordered my counsel to analyze the sixty-four tapes, and I have listened to a number of them myself. This process has made it clear that portions of the tapes of these June 23 conversations are at variance with certain of my previous statements.

2 We must protect our American way of life. Vote for Harper; he will clean up City Hall.

3 If you liked Hitler, you'll love Winton.

4 Should Harrison be elected representative again? Yes, if you want to waste the taxpayers' money on a man who doesn't need it.

5 I say to those who continually criticize our country: love it or leave it.

6 All those pseudointellectuals in Washington think they can tell us how to run our schools and our communities. All these know-it-alls in the courts and in Congress and these bearded professors in the colleges are always laying down guidelines. Listen to them and you'd think the average man in the street, the little businessman, the farmer, the worker don't know how to blow their noses without a guideline.

7 My opponent has recently been beating the drum for a universal rent-control law. To some misguided people this scheme may have a superficial appeal. Let no one be mistaken, however. Such a law would simply be another gain for the creeping socialism which threatens to destroy the spirit of freedom in this country. The right of a man to reap a fair return on his investment is one of the basic principles on which our nation was founded. We have had enough of this tampering with free enterprise by starry-eyed do-gooders and by those who would sell us down the river.

8 If we take away guns, people will find other things to kill with. Besides, every citizen has the right to bear arms. It was written into the Constitution by our forefathers in the 1700s.

9 In 1942, my opponent was a member of the New Movement Society, which, as we all know, has expressed some of the same sentiments as did governments hostile to our country.

10 Well, neighbors, after I say my piece, I want to shake hands with each and every one of you good people and ask for your vote.

Probe: How can the news relay process affect the quality of the news?

Whatever the skills and competence of a newsman, he knows that the story he files is always subject to the relay process that goes on within his medium.

The newsman begins the process with his typewritten copy, his phone call, his film, tape recording, cablegram, or satellite transmission. He rarely controls the fate of his news material beyond that point unless he has the power of a Harry Reasoner or that of a major columnist like Irving Sablonsky.

In order for the newsman's story to reach the mass audience, it must go through relay processes which alter his original story. So there is an advantage for the people, the news consumers, to have some idea of how the process works.

Lab: News Relay Team

In this lab the class will simulate an actual news relay process.

Set up a news conference interview on an important local news story. Invite someone vitally linked to that story to appear for the press conference.

Five members of the class will acts as reporters and it will be their responsibility to ask the right questions and keep the press conference moving. Four other members of the class will be rewrite men. And another five will be editors. The rewrite men and editors, of course, will not attend the press conference. The remaining members of the class can join in the press conference with the reporters.

Reporter A: ______________________ for the *Evening Times* has to meet an afternoon deadline.

Reporter B: ______________________ for the City News Bureau wants to get his report on the wires as soon as possible.

Reporter C: ______________________ for KLCN radio wants to make the next hourly news report.

Reporter D: ______________________ for the *Daily News*, a morning paper, has until 10 p.m. to file his story.

Reporter E: ______________________ for a weekly news magazine, has more time to write and file his story.

Step One: As soon as possible after the press conference, reporters A, B, and C phone their reports to their rewrite men. (Tape recordings of the reports will be helpful for later analysis.) Reporters D and E write their stories.

Step Two: Relay-rewrite men prepare written copy to be printed or broadcast.

Rewrite Man A: ______________________ at the *Evening Times* receives the call from Reporter A, asks questions to clear up points and gets all the facts of the story. Allowing himself only one hour, he composes the story. The editor has asked for a 250-word story.

Rewrite Man B: ______________________ at the City News Bureau takes phone report from Reporter B and proceeds to write the story. He makes word-length decision based on his own estimate of the story's importance.

Copy Editor C: ______________________ at KLCN radio tape records phone report from Reporter C so he can use direct sound report on the air. He writes copy and decides what parts, if any, to play "live" on a 40-second newscast.

Rewrite Man D: ______________________ at the *Daily News* accepts written copy from Reporter D, discusses it with him, and edits the copy for publication. He allows himself one hour writing time for a 450-word slot.

Step Three: Editors and news directors make final decision on news copy.

Bureau Chief B: ______________________ at City News Bureau accepts copy from Rewrite Man B and decides how much of it will be put on the City News wire. (This copy should be duplicated and distributed immediately to the following four editors and the class.)

City Editor A: ______________________ at the *Evening Times* accepts copy from Rewrite Man A. He may call the reporter and ask additional questions or make suggestions about the story. He decides how much of the story he will print. He also receives the wire service copy and may decide to use it instead of his own, or he may ask that his own copy be rewritten to include information in the wire copy.

News Director C: ______________________ at KLCN accepts copy and tape from his Copy Editor, reviews the wire service copy, then broadcasts on tape the 40-second news report.

City Editor D: ______________________ receives copy from Rewrite Man D as well as the wire service copy. He proceeds in the same way as City Editor A above.

Managing Editor E: ______________________ at the weekly news magazine accepts copy directly from Reporter E, discusses it with him for possible revision, and reviews the stories already published by the wire service, the *Times,* the *Daily News,* and the KLCN newscast.

Step Four: All four print media provide copies of their completed news reports for the class. KLCN offers its radio tape.

Ask each of the news teams to describe what happened from the press conference through the finished news stories.

Use the space below to draw a model of the relay process each story passed through before it reached its final form.

Story A:

Story B:

Story C:

Story D:

Story E:

Step Five: As you listen to the news teams and review their finished stories, complete the following evaluation sheet on the effects of the relay-editing process. Ratings: Y—Yes, in a major way. N—No, not significantly. S—Somewhat.

	Story	A	B	C	D	E
1	Did the facts of the story change?					
2	Were facts lost or garbled in the relay process?					
3	Were facts restored or clarified in the relay process?					
4	Did the emphasis of the story shift?					
5	Did the pressure of time affect the accuracy of the story?					

Focus: If you were present at the original press conference, which finished story did you find most accurate and informative?

Which accounts did you find satisfactory, given the pressure of time and the limits of the medium?

Do you think any account was harmed in the relay-editing process?

What kinds of changes were made by those who were not present at the press conference? Were they helpful or not?

From *Mass Media,* 1972. Reprinted with permission from Loyola University Press.

Exercise in Political Courage: The Case of Senator Brave

Senator Brave (R-Tex.) is uncertain how to act on a bill now being debated on the Senate floor. The year is 1979. The bill in question is entitled, "An Act for the Advancement of Education." If passed, it would create a federal agency empowered to broadcast educational TV programs for use in the nation's schools. The issue has received considerable attention from the national and local press and from pressure groups inside and outside the schools.

The President, a Democrat, has asked Senator Brave to support the bill. So far, however, the Senator has remained silent. He must first decide in his own mind where he should stand on the measure. He has only an hour in which to make a decision. Quickly he reviews his values, ambitions, and responsibilities and arranges them in the order of their importance to him.

Values

1. A former teacher, he is fundamentally concerned that more children receive a better education.
2. A conservative statesman, he is fearful that the expansion of the Federal Government may turn America into a welfare state.

Responsibilities as a Senator

1. He thinks his primary responsibility lies in faithfully representing the interests and wishes of his state.
2. He believes, however, that he should also consider his responsibility to the nation.
3. Though a strong partisan, he does not follow the party line on all issues, and considers his party loyalties to be less important than his other responsibilities.

Political Ambitions

1. His immediate aim is to win reelection to the Senate in 1980.
2. He is looking ahead to 1984 when he stands a good chance of being the Republican nominee for President.

Having thus reviewed his general principles and prospects, Senator Brave now considers the possible consequences of voting for the education bill in question. The following are his conclusions:

1. The education of the nation's children will probably be advanced by the bill, but to what extent is uncertain.
2. Passage of the bill would definitely mean one more step in the direction of a paternalistic Federal Government.
3. The schoolchildren of Texas are not receiving the kind of quality education that nationally sponsored TV programs could provide.
4. The teachers of Texas are not well organized for political action, but most seem to be opposed to federal intervention in the schools.
5. Nationally, teachers' professional organizations are strongly behind the education bill.
6. The press in Texas is making a big issue of this bill and is generally hostile to it.
7. Texas' most influential politicians in the state legislature and in the cities are almost unanimously against the bill.
8. Nationally, the Republican party is divided, but the liberal wing is in the majority. They only need someone like Brave to lead them and they will support the bill in Congress.
9. Brave's support of the bill would mean that he would lose the support and influence of the conservative wing of the Republican party, the group that he had always championed.

10 To speak for the bill, as the President would have him do, would mean the enactment of the measure. It would also enhance his national reputation.

Senator Brave looks up from his notes and glances at his watch. He must hurry for a luncheon date with the President at the White House to announce his decision to support the education bill or not.

If you were Senator Brave, what would you decide?

Editorial Decisions

Put yourself in the following executive or editorial position (but maintain your own values and judgment) and make the required decision as quickly as possible.

1 You are the president of a network television news department. Who will you hire to give commentaries on a regular basis on your evening news program: one or two commentators with established names, or a number of different qualified commentators representing a wide spectrum of political viewpoints? (If there is more than one, their turns would be rotated so that there would be only one commentary each evening.)

— one or two established names
— numerous, representing a wide spectrum

2 You are the copy editor of a large daily newspaper. On what page will you place the following wire service story?

> "A team of psychologists sponsored by the Surgeon General has found that at least under some circumstances, repeated exposure to televised aggression can lead children to accept what they have seen as a partial guide for their own actions. As a result, the present entertainment offerings of the televised medium may be contributing, in some measure, to the aggressive behavior of many normal children."

Page —

3 You are the president of a national network. Which ONE of the following events will you afford live coverage to:

— the farmer's tractorcade
— a U.S. Senate committee hearing on prison conditions and brutality
— a Right-to-Life rally
— an anti-nuclear demonstration
— the opening of the American embassy in China

4 You are the president of a national television network. The National Organization of Women (NOW) has presented you with the results of their extensive study showing that the commercials your network is carrying are sexist in nature—demeaning to women and depicting them in a limited number of roles compared to men. They are asking you to run—free—commercials that contest and counter this alleged stereotyped and demeaning depiction of women. They claim it is your ethical duty as well as your legal obligation under the Fairness Doctrine (which requires that broadcasters present all sides of controversial issues). Will you grant NOW any free time so they can air their "counter commercials"? If so, in what proportion to the offending commercials?

— no counter commercials will be allowed
— yes, in a proportion of — counter commercials to every — offending commercials.

5 You are the copy editor of a daily newspaper, and have decided to use a photograph to go along with the day's coverage of the Carter-Begin talks. You have decided to use one of the photographs of Carter from among many that have been made available to your newspaper. Some show him A) relaxed and smiling, while others show him B) grim and determined, C) attentive, D) frowning intently on what Begin is saying, or E) aggressively making a point to Begin. Which one will you select?

Voices for Justice

Unit Plan by Becky Johnson

Becky Johnson is currently a 5-8 science and English teacher at Rudlin Torah Academy in Richmond, Virginia. Formerly, she was K-12 Language Arts Coordinator in Haysville, Kansas. She is membership chair of the JH/MS Assembly of NCTE and editor of "The Needle's Eye," a quarterly publication of Virginia Association of Teachers of English.

Teacher's Comments

This unit, Voices for Justice, was taught in the first quarter of our high school mini-course program. The class was filled and has continued that way ever since.

Setting the climate for a class on justice can be exciting. I prepared several overhead transparencies with quotes on justice and then drew a picture to correspond with the quote. (Many quotes can be found in *Bartlett's Familiar Quotations*.) I also made a poster of the personification of justice, a blindfolded woman holding a scale in her hand. A newspaper collage is also an effective visual aid for a bulletin board. I use articles about the Supreme Court and state and national trials.

Overview

In recent years law and justice have been studied in business and social studies classes. At a recent governor's conference on violence and vandalism in the schools, attorneys were surprised to learn from the educators who attended that justice and law are in the English curriculum. The highly publicized Tate-LaBianca murders and the subsequent trial of Charles Manson, dramatized in the television movie *Helter Skelter*, based on Vincent Buglioso's book, fascinated young people. Later, the execution of Gary Gilmore and the accompanying furor over capital punishment created much interest among young people. Also, many adolescents mirror the feelings of a large proportion of the population on the matter of the punishment of criminals. They complain that our judicial system is too lenient with criminals. They often do not understand that under our judicial system the accused is considered innocent until proved guilty beyond a reasonable doubt; the rights of the individual take precedent over society's desire to avenge a crime by punishing an individual who appears to be or who might possibly be guilty.

General Objectives

The student:

1 knows the meaning of justice and law;
2 becomes acquainted with the way in which a jury functions;
3 realizes the seriousness of a jury's responsibilities;
4 becomes acquainted with courtroom procedure;
5 understands legal and courtroom terminology;
6 verbalizes a personal reaction to what is just and unjust and defends that opinion;
7 appreciates the need for laws in a society;
8 understands the complexities of providing justice for all.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in small group discussions and general class discussion;
2 passing an objective and/or essay test on the vocabulary and major readings;
3 journal entries, book reports, essays, projects, or posters.

Materials

"Law and Justice: Man's Search for Social Order," a sound/slide series from the Center for Humanities in White Plains, New York.

Law, You, the Police and Justice from *Contact Series*, Scholastic Publications, Editor, Goddykoontz; text and log book. Recommended for use in grades 9-12; reading level, 4th-6th grade.

Reginald Rose, *Twelve Angry Men* in *Exploring Life through Literature.*

Saul Levitt, *The Andersonville Trial*.

Irving Stone, *Clarence Darrow for the Defense*.

Daily Lesson Plans and Activities

Lesson One

1 Make overhead transparencies or posters of quotations and/or comments on justice. Some possible quotes are:

> "One man's word is no man's word; we should quietly hear both sides."—Goethe
>
> "Justice is the constant desire and effort to render every man his just due."—Justinian I
>
> "Justice delayed is justice denied. . . . "—Gladstone
>
> "Justice is to give every man his own."—Socrates
>
> "In the end we are all of us slaves to the law, for that is the condition of our freedom."—Cicero

2 Divide the students into small groups and allow half of the period for discussion of the foregoing and other quotes they may find in *Bartlett's Familiar Quotations*. Assign each group the task of formulating a statement beginning "Justice—."

3 Begin part one of the slide/sound series. Discuss ideas of law and justice. (Useful questions and activities come with the series.)

4 Suggested assignments for the unit:

  a Read *Clarence Darrow for the Defense* for Lesson Six.

  b Write an essay based on the book. Such thesis statements as "Clarence Darrow was an attorney for the damned" or "Clarence Darrow's great permanent crusade was against capital punishment" could be used as starters. An alternate writing assignment is "Imagine that you are Clarence Darrow and write a closing argument for the defense based on the evidence available in *Twelve Angry Men.*" Due on date of Lesson Seven.

  c Research a famous trial and prepare a bibliography and oral report. Due on the date of Lesson Eleven. The following list may be provided as a sample of the many possibilities:

    Oscar Wilde, 1895, homosexual activity
    Sacco and Vanzetti, 1921, murder and robbery
    Scottsboro Boys, 1931, rape
    Massie Case, 1931, kidnapping/murder
    Brown vs. BOE of Topeka, 1954, school desegregation
    Richard Speck, 1966, murder of eight nurses
    Dr. Sam Sheppard, 1966, murder
    Hickok and Smith, 1967, mass murder
    Catonsville Nine, 1968, destroying draft records
    James Earl Ray, 1968, murder
    Sirhan Sirhan, 1969, murder
    Charles Manson, 1971, mass murder
    Serrano vs. Priest, 1971, finanacing of schools
    Juan Corona, 1972, mass murder
    Gary Gilmore, 1976, murder
    Patricia Hearst, 1976, armed robbery
    Claudine Longet, 1977, negligent homicide

  d Write a report on a work that deals with law and justice. Recommended selections:

Books

F. Lee Bailey, *The Defense Never Rests*

- Carl Bernstein and Bob Woodward, *All the President's Men*
- Daniel Berrigan, *Trial of the Catonsville Nine*
- Truman Capote, *In Cold Blood*
- Walter Van Tilburg Clark, *The Ox-Bow Incident*
- Clarence Darrow, *Attorney for the Damned*, edited by Arthur Weinberg
- Theodore Dreiser, *An American Tragedy*
- Jason Epstein, *The Great Conspiracy Trial*
- John Hersey, *The Algiers Motel Incident*
- Helen Hunt Jackson, *Ramona*
- Leon Jaworski, *The Right and Power: The Prosecution of Watergate*
- Robert F. Kennedy, Jr., *Judge Frank M. Johnson, Jr.*
- Nathan F. Leopold, Jr., *Life plus Ninety-Nine Years*
- Norman Mailer, *The Executioner's Song*
- Katherine Anne Porter, *The Never Ending Wrong*
- Upton Sinclair, *The Jungle*
- Peter Van Slingerland, *Something Terrible Has Happened*

Plays
- Henrik Ibsen, *An Enemy of the People*
- Jerome Lawrence and Robert E. Lee, *Inherit the Wind* and *The Night Thoreau Spent in Jail*
- Arthur Miller, *The Crucible*
- Herman Wouk, *The Caine Mutiny*

Short Stories
- Hamlin Garland, "Under the Lion's Paw"
- Stewart Holbrook, "The Beard of Joseph Palmer"
- Shirley Jackson, "The Lottery"

Poems
- Lord Byron, "The Prisoner of Chillon"
- Edwin Markham, "The Man with the Hoe"
- Henry Wadsworth Longfellow, "The Arsenal at Springfield"
- Oscar Wilde, "The Ballad of Reading Gaol"

e Design and make a visual interpretation of one of the works listed above as an alternate to suggested assignments in item 4. Book reports or visual projects are due on date of Lesson Fourteen.

f Test on the entire unit for Lesson Fifteen.

Lesson Two

1 Present part two of the slide/sound series. Use study questions and activities that come with series or the following discussion questions:

a Why does society need laws?

b How did the earliest laws originate?

c Does law produce justice? Why? Why not?

d Must an individual always obey the law?

e What should be the standard for making laws? Morality? Religion? Consensus? Behavior that is acceptable to the majority?

f Can you give examples of societies that based their laws on the standards?

Lesson Three

1 Read selections from *Law, You, the Police and Justice*. Make certain students understand that the theory of the American legal system is that

justice will result from two adversaries representing their clients' interests. The individual attorney is not responsible for producing justice, but for adequately representing a client. The failure to adequately represent a client is a violation of the lawyer's code of ethics and is considered a serious matter. The lawyers present their cases to a jury. The jurors as finders of fact are bound to render a decision based on the law as explained to them by the judge. In a criminal case they are told that unless the prosecution has proved beyond a reasonable doubt and to a moral certainty that the defendant is guilty of the particular charge contained in the indictment, it is their duty to acquit the defendant. This is but another way of stating that in our legal system there is a strong presumption of innocence until proven guilty. This concept has evolved through the Common Law, which we adopted from the British and is to be contrasted with the French system, where the defendant is presumed guilty until proven innocent. An elaborate system of safeguards for the person criminally charged has developed. This system is based on the U.S. Constitution, particularly the Fourth and Fifth Amendments, which are made applicable to state prosecutions via the Fourteenth Amendment.

2 Discuss the differences between a civil and criminal trial. Provide examples of each from a newspaper.

3 Define and discuss legal terminology. Suggested vocabulary: attorney, defense counsel, bailiff, witness, testimony, evidence, proof, manslaughter, homicide, bail, bond, verdict, impanel, felony, misdemeanor, plaintiff. Provide examples from a newspaper.

Lesson Four

1 Act out the play *Twelve Angry Men*. Few props are needed for a jury room setting.

Lesson Five

1 Continue acting out the play if more time is needed to finish.

2 Discuss the issues dealt with in the play. Suggested questions:

Act I

a What does the judge mean by "reasonable doubt"?

b Why does (Juror) Eight show the other jurors the knife that is identical to the murder weapon?

c Does he achieve his purpose?

d If you were a juror, how would you vote on the second ballot?

Act II

a Why does the author have Nine say, "he don't even speak good English."?

b Why does Five then change his vote?

c What is the significance of Three's threat to Eight, "I'll kill him!"?

d In what context have the same words appeared in Act I?

Act III

a How does Five discount important testimony about the knife wound of the victim?

b What evidence does Six discount with his observation that Two could not see the clock without his glasses?

c In your opinion, were the jurors right in their decision? (Was there enough conclusive evidence to judge the boy guilty beyond a reasonable doubt?)

- d In your opinion is justice best served by the rule: Innocent until proven guilty?
- e Can you think of a better method for procuring justice?

Lesson Six

1 Arrange a field trip to the local courthouse to see a civil and criminal trial in progress. Arrange for a tour of the courthouse as well as the jail. The juvenile court, office of voter registration and vehicle registration, and various records are of particular interest to students. Ask a judge or an attorney to meet with students and answer their questions.

Lesson Seven

1 Students should turn in their essays on Clarence Darrow.

2 Discuss selected chapters from *Clarence Darrow for the Defense.* Suggested chapters of major importance are those that cover Darrow's early life and training, the Leopold-Loeb murder trial, and the Scopes evolution trial. Possible questions:

- a Describe trial tactics Darrow employed in the defense of criminal cases.
- b Did anything about these tactics shock or surprise you?
- c Do you agree with Darrow's position on capital punishment as expressed in his plea for the life of Loeb and Leopold? Why? Why not?
- d On what general principle does Darrow base his position? Do you agree? Why? Why not?
- e What was the issue in the Scopes trial?
- f What right do parents have in controlling what is taught in schools?
- g Should churches control what is taught in schools?
- h How did Darrow measure right and wrong? (Refer to the words in Darrow's closing argument in Leopold-Loeb trial: "the law which is rooted in the feelings of humanity, which are deep in every human being that thinks and feels.")
- i Is this a valid test of right and wrong?
- j Does Darrow imply that there are human beings who do not think and feel?
- k Does law then depend upon the human beings who are in power? On how they think and feel?
- l If humans are rational beings, why do they do wrong?
- m If humans are not rational beings, is justice possible?

Lessons Eight and Nine

1 Read the play *The Andersonville Trial* aloud in class. Provide background information on events that led to the trial. Briefly explain necessary information on military justice.

Lesson Ten

1 After having read *The Andersonville Trial*, discuss the justice or injustice of the outcome.

2 Relate Andersonville to the Nuremburg War Trials of World War II and to the My Lai Massacre and the subsequent trial of Lt. William Calley. Suggested questions and explanations:

- a Was Henry Wirz personally responsible for the conditions at Andersonville?

   - b Who or what was responsible?
   - c Was Wirz a scapegoat?
   - d Would he have been tried if the South had won?

3 Nuremberg was similar to Andersonville. Nuremberg was based on an expostfacto law, a law that is applied after the crimes it censored. This effort to hold soldiers to a standard to which they had not before been bound was based on the feeling that there should be a general law against inhumanity as a government policy or as an individual act. The prosecution sought a legal basis for Nuremberg in precepts contained in the Geneva Convention and in documents establishing the League of Nations. The concentration camp workers were following a national policy and could have been put to death if they had refused to obey.

   - a In view of the circumstances, could individuals be held accountable for carrying out government policy?

4 There was more legal basis for the prosecution of Lt. Calley after the My Lai Massacre. Calley's actions were contrary to the code of the American military man. The sanctions of My Lai were applied by the U.S. Army and not by the conquerors as were the sanctions at Nuremberg. The code that Calley violated existed prior to the massacre; Calley was not carrying out government policy as were the defendants at Nuremberg.

   - a In your opinion, should Calley have been tried?
   - b In your opinion, is all fair in wartime?
   - c Do ordinary standards of decency and morality apply in time of war?

5 Point out that massacre, rape, pillage, and destruction have accompanied every war in the history of mankind. Is there such a thing as a good war? A just war? A decent war? A kind war? You might read the poem "War Is Kind" by Stephen Crane if time permits.

   - a Is war itself the guilty party in the above cases?
   - b Should nations pass laws making war illegal?

Lessons Eleven, Twelve, and Thirteen

1 Have students present their oral reports. Make a schedule that allows each student equal time. Three days should provide enough time for the reports of an average class. If the class is small, allow the students to discuss the reports as they are presented.

Lesson Fourteen

1 Continue with student reports if more time is needed to complete them.

2 Students should hand in book reports or visual projects if this assignment was made.

3 A general review of the unit may be necessary, depending upon the class.

4 If a review is not necessary, the teacher might select a short work to read to the class. Franz Kafka's "The Parable of the Law"—in *The Trial,* W. and E. Muir, trans. (New York: Knopf, 1925), pp. 267-276—is one suggestion. If this is used, discuss K.'s statement at the end of the parable: "A melancholy conclusion," said K. "It turns lying into a universal principle."

Lesson Fifteen

1 Test on the entire unit.

Suggested Related Activities

Scope and *Voice* magazines published by Scholastic often carry activities relating to law and justice. One recent story was "The Rack" by Rod Serling. This is about an ex-POW on trial for conspiring with the enemy during the Korean conflict. Another article dealt with the mandatory age requirement for public school attendance.

Follow a national trial by reading the daily newspaper and accounts in magazines like *Time, Newsweek,* and *People*. In the past such trials as those of Patty Hearst and Claudine Longet were followed.

Many television programs are based on themes that relate to law and justice. Henry Fonda did a good characterization of Clarence Darrow on television. The movie "Written on the Wind" might be available. Check local stations and announce any programs related to the subject of this unit. Appropriate programs can be incorporated into class discussions, or reports can be made for extra credit.

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